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HANDBOOK OF ARCHITECTURE

Part II

ARCHITECTURAL STYLES

Volume 7

Architecture of the Renaissance in Germany, Holland, Belgium
and Denmark.

By Dr. Gustav von Bezold

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Second Edition

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HANDBOOK OF ARCHITECTURE.
Part II.
Division 2.
RENAISSANCE ARCHITECTURE.

Preface

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RENAISSANCE ARCHITECTURE IN GERMANY; BELGIUM; HOLLAND AND
DENMARK.

By Dr. Gustav von Bezold.

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HANDBOOK OF ARCHITECTURE.

Part II.

Division 3.

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Section 3.

RENAISSANCE ARCHITECTURE IN GERMANY; BELGIUM; HOLLAND AND DENMARK.

By Dr. Gustav von Bezold.

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HANDBOOK OF ARCHITECTURE.

Division II. Architectural Styles.

Volume 7.

Second edition.

Preface to first edition.

*"How he looks around and about,
 Fast turns his head around,
 How will he find words for all?
 How will he unite such crowds?
 How may he ever courageous be,
 Ever to sing and ever to write?"*

Goethe. Hans Sachs' Poet's Mission.

The first description of the Renaissance in Germany was given at the beginning of the seventies (1870) by W. Lübke. His *Geschichte der deutschen Renaissance* is truly not a history, but a collection of the monuments; yet it was and is still the basis for further research. In the end, this must be devoted to representations of the monuments on the one hand, on the other to detailed historical investigations. For representations of the monuments was created a starting point in the "deutsche Renaissance" of A. Ortwein & Scheffers (Leipzig. 1871-7). Unfortunately the great work is entirely without system in plan and execution, with extremely unequal worth in the graphical treatment. Very irritating to the historian is the absence of plans and sections. To the "deutsche Renaissance" was added the "Renaissance in Belgien und Holland". (Leipzig. 1883-91). Likewise in this undertaking is the scientific side too briefly treated; but the drawings of F. Ewerbeck, prepared in common with some colleagues, are splendidly drawn. The "Denkmäler deutscher Renaissance" by K. E. O. Fritsch (Berlin. 1880-91) are well selected and very beautifully represented. To these were added the "Denkmäler der Renaissance in Dänemark" by S. Neckelmann. (Berlin. 1888). Some principal works and groups have also been already treated in monographs. A complete collection of the materials will be made in the "Denkmäler-Inventare" now in progress in all Germany. Less advanced is the state of scientific research. It now lacks individual investigations; but they are still very fragmentary, and the history of the artists,

already of considerable importance for the Renaissance, has scarcely been commenced.

After Lübke, R. Dohme gave a comprehensive survey of the Renaissance in his "Geschichte der deutschen Renaissance" (Berlin. 1887). Dohme has not entirely conquered the difficulties, which the material presents to a clear arrangement; but he has correctly recognized the main tendencies of the Renaissance of Germany. One cannot today proceed much farther than he has done. Thus according to the condition to the condition of the preliminary work, it is not now intended to enter upon an investigating historical work on the Renaissance in Germany.

Therefore my work is not an investigation but a representation; it is directed to architects and not to historians of art. The architect requires estimates of art works, not genealogical derivations.

Likewise a purely representative treatment of the German Renaissance meets with great difficulties. The main tendencies of the style are indeed easily perceived and have long been recognized; but within them again diverge many small streams, that are hard to characterize. The entire subject is opposed to a distinct representation in words. The Renaissance in Germany lacks the consistent development toward a single end; it is not simple. One may group the material as he will, the subdivision constantly remains more or less unsuitable; particularly will these separate more distinctly, than corresponds to the object. The chosen subdivision appears to me as the best after long consideration, though others might justly differ from me.

The formal treatment requires, that from the unbounded abundance of the materials, only the isolated higher points be shown, only a limited number of monuments being selected and described. The more monuments described, the more indistinct and dry must the description become; for our esthetic and technical terminology does not suffice to sufficiently characterize such a great multitude of buildings of allied and yet different character, and so much the less, when this chiefly concerns works of average importance. But the description must also not be restricted to a few prominent monuments; the reader must receive the impression, that there is placed before him a not very high,

but a very rich art period.

The text will in all cases be assisted by the picture. The illustrations given have only the purpose of relieving and explaining the text; they will not make superfluous the study of larger illustrated works, and will not serve as models for practice.

In the judgement of the entire period, as of the different works, I have striven for the utmost objectivity; I have sought to recognize the artistic purpose and the degree in which the intent is attained; and have based my decision thereon. That is influenced by my opinions on the nature of monumental architecture, and I do not adjudge monumentality in the highest degree to the German Renaissance, will be evident in any case. Others might think differently of this. No living opinions on art are entirely free from subjectivity.

Nuremberg. August. 1899.

Gustav von Bezold.

Preface to the Second Edition.

The second edition of this book has remained substantially unchanged. Its entire plan admitted of no thorough alterations, and for a new edition, the author only had the choice of making a new work on a new plan, or of leaving it as it is. Since the completion of the first edition, my studies have moved within other and far removed domains. I was not in a position to give out a new work, which must critically investigate. Thus I must decide to add some corrections.

Nuremberg. September. 1907.

Gustav von Bezold.

Division II. Section 3.

THE ARCHITECTURE OF THE RENAISSANCE.

Section 3. The Architecture of the Renaissance in Germany, Holland, Belgium and Denmark.

By Gustav von Bezold.

A. Historical Survey.

Chapter 1. Preliminary Conditions and General Survey.

1. General conditions.

The first half of the 13 th century is the climax of the German middle ages. The empire had reached the height of its development; it had become stronger in the contest with the papacy; but it fell in this combat. The fall of the Hohenstaufens is the turning point toward decadence. Vast sacrifices were made for the idea of a world monarchy, and then the positive aim was missed, the solid founding of a natural kingdom, that could be based on the power of a strong house. Now appeared new powers; the territorial princes and the city confederations; the king was no longer master, but only the representative of this power and dependent thereon. Each of these corporations pursued its own aims, and their self-will frustrated all the weak attempts for a common government, in general struggles of aspiring and failing powers is the increasing development of the cities in the 14 th century the most important and resultful appearance. Rich by extended commerce, the body of citizens grew to become a proud separate class; its sense tended toward practical things; it was not puerile; yet ideal purposes were far removed from it. Thus the citizen class in the next centuries had a determining influence on the character of German culture.

The Church had also passed beyond the climax of its power. In the contests with the Empire, it had not concerned itself with the question of its existence; the authority of its powers was not contested on either side; only on its restriction turned the contests for a century, which according to mediæval views of the divine order of the world, could end only with the victory of the Church. Frederic II was the last great opponent; by his death was the contest decided.

If the highest development of the power of the Church under

Innocent III was with comparative quickness followed by a relapse, this was not alone based on unfavorable external conditions, but there then appeared ideas, directed against the existence of the mediaeval Church itself. Perhaps the mystics of the 14 th century no longer entirely stood on the basis of the ancient Church. Schisms occurred by reason of Peter Waldus and the Albigenses, of Wiclif and Huss; the final rupture came by Luther.

An accompanying phenomenon of the religious, political and social conditions is the decadence of culture. To the degree in which the importance of the Empire and of the lay nobility decreased, to the degree in which the old orders of monks lost influence, disappeared the ideal and formal high culture of the 13 th century. Vanished is the high idealism, that the fanciful undertaking of the crusades had called forth, gone are the songs of the Nibelungen, of Parsifal, of Tristram and Isolde, lost is the monumental feeling, that created the Cathedrals of Limberg and Magdeburg, the statues of the Golden Portal, of the Bamberg and Naumberg Cathedrals.

The efforts of the 14 th century are directly practical, directed to real and limited aims. This disposition is common to all classes and furthers the appearance of a city and civic culture instead of the courtly and knightly one of the 13 th century. Civic remains German culture through the entire 16 th century, indeed even to the thirty years' war, which in general palsied all higher endeavors, and during which the Renaissance movement in Germany found its close. In the aspirations of the citizen class appeared much stern bravery, both in the internal government of the city republics, as well as in external undertakings. How grand is the organization of the Hansa, what importance had commerce with Italy and the Levant, as well as with both Indies! In the orders of the patricians engaged in commerce also prevailed the scientific sense, which was first devoted to the exact sciences. Mathematics, Geography and Astronomy found substantial support in these circles.

2. Character of German art in the later middle ages and in the Renaissance.

Wealth and power of the citizens must also benefit art; besi-

besides the church buildings there already arose in the 14 th and 15 th centuries stately public buildings for secular purposes, and the design and equipment of the citizen's house became more spacious and richer. In the 16 th and 17 th centuries the church architecture completely receded. Civic is the art of these centuries; few truly monumental works originated in Germany in these centuries, and scarcely one reaches the height of the art of the 13 th century. The term civic is required by the art of an allied nearer destination. It first contains a restriction, when it excludes the whole strong style of ideal art; it therefore does not signify the same as natural. This conception is also broader. A national art work may be ideal in the highest sense; a civic one is realistic or follows definite external aims. But the civic art work is natural, so far as it is intelligible to all. The shaping it for a definite purpose and the stopping in the work of formal development, when the aim is attained, is there no reproach to architecture; indeed certain advantages would result therefrom. Such works clearly express their purpose and have an innate truth, that is not infrequently lost in overstrained endeavor for monumentality.

The art of the late middle ages, like that of the Renaissance in Germany, corresponds to a medium height of development; it is true and sound, often dry and often warm hearted; but the lofty flight of the imagination, the extreme depth of design are wanting to it, as well as the last formal perfection. Therein the enjoyment is overrich and not always in connection with the ornament having organic motives, which especially in the 16 th century attained a beauty in internal architecture and in art industry, which is almost without exception referred to the high art of this period. It is the art of a rich and flourishing, not of a pretty civic class, and this is shown by its suitable, by its humanly beautiful side.

That likewise in this period originated here and there works of high monumentality scarcely requires mention; they are generally known. But it is here the object to determine the general character of the period.

Art assumed a higher flight in the 15 th century in Burgundy and in Flanders under Claux Sluter and the brothers Van Eyck.

But these masters were far in advance of their time, and the succeeding generation of artists were unable to hold the art heights, that they had won in one rush. The splendid episode of the Burgundian court quickly came to an end; its knightliness was yet almost a caricature of the old knighthood. The unusual and the striking pleased these; not massive beauty but conscious elegance. The influences could only produce perplexity, that from this court penetrated the people. From the Burgundian court proceeded the savagery of costume in the 15 th century, and if a correct study of the art in the later 15 th century finds far more variations, than we commonly assume, if much sh shows itself as conventional, which at first sight appears to us as deep design, then is perhaps the Burgundian court responsible therefor.

3. Predominance of the picturesque.

The civic character of the entire period is one preliminary condition for the nature of the German Renaissance; a second is the decided predominance of painting over the other formative arts after the appearance of the brothers Van Eyck; this causes the feeling for a severely architectural as well as for a purely relief composition to strongly recede. In any case and not least in architecture is visible the striving after picturesque effect. Gothic architecture finds its end in the 15 th century; like all architectural styles, it has its Barocco, which takes a direction toward the picturesque. More than the other periods does it play with handicraft subtleties, with wound repetitions, flamboyant tracery, and other art works of stonecutting. The formerly so animated foliage of the decoration has become schematic, but it presents a rich alternation of light and shade and fulfils its decorative purpose. But before all appears the turning away from the structural and organic ground principles of the style, in that no longer is the wall surface again a determining element in the esthetic appearance of the building. On the whole, the art character of that time makes itself perceptible on its unpleasant side in these late Gothic works.

4. Style of Sculpture and Painting.

Under the predominance of a picturesque conception of art, there was developed in the German sculpture of the 15 th century that wonderful style of carving, full of contradictions, which

especially in upper Germany, again injuriously reacted on Painting. Both arts were under the ban of a hard formalism, that all acuteness of observation was still devoted to details; invention finds in the face, as well as in the rude and angular movement of the mouldings a deep and true, but rarely a free expression. In the works of the great Netherlanders, and before all in those of Quentin Matsys, in those of the upper German sculptors, of the elder Syalin and of Riemenschneider, of the master of the Blumenberg apostle, and of the great Nurembergers Veit Stoss and Adam Kraft, we see the struggle for a conception of nature full of style; but these masters could not rise above the formal traditions of their time.

5. Beginning of the Renaissance in Painting and Sculpture.

Then about the turn (end ?) of the 15 th century comes the solution by contact with the Italian Renaissance. Its influence at first affected Painting and Sculpture more than Architecture.

Isolated Renaissance forms already occur with the Northern painters after the late period of the 15 th century; yet it cannot come thence; the question is much rather, when in place of the idealism of the later 15 th century, devoted to details, does there appear a freer conception of nature in general? For this era is the beginning of the 16 th century, and Hans Burgkmair and the elder Holbein are the first German masters, who made this conception their own.

6. Hans Burgkmair and Hans Holbein the Elder.

Burgkmair is in depth of invention inferior to Durer, and to the younger Holbein in free greatness of treatment; but he enjoys an important formal endowment, that permits him to gain without toil the transition to a new style. The influence of the Italians is evident; it must indeed be assumed that Burgkmair was in upper Italy before 1500. He was the first German, who also employed the decorative forms of the Renaissance in a comprehensive and consistent manner.

Almost at the same time Burgkmair's fellow citizen, the elder Holbein succeeds to a similarly refined conception of nature, and he likewise employs the ornamental forms of the Renaissance. A few years later, Augsburg is the first centre of the Renaissance in Germany.

7. Hans Holbein the Younger.

In Augsburg, on the father's works and under his direction, Hans Holbein the Younger also began the course of his life. Already at 18 years, he wandered to Basle, and probably from Lucerne in 1518, he visited upper Italy, at least Como and Milan. From this time onward, he adhered closely to the Italian Renaissance; but a fortunate temper kept him from passing into the Italian style. Among all German masters of the early 16th century is Holbein the only one, who has adopted the spirit of the Renaissance in full congeniality, also the only one, who opposes it with entire freedom. This is not alone true of his conception of nature, but just as much of his ornamentation. If the term Renaissance in its full extent be applicable to the German art of the 16th century in but rare cases, it finds application to Holbein's ornamental designs, and yet it is not Italian, but in full sense German Renaissance. Although essentially for art industries, these drawings permit us to anticipate, what under favorable conditions and in the hands of a generation of high-minded artists might have become of the German architecture of the 16th century. Such were not alone wanting, but at least in the first early period, there were also lacking givers of commissions; we meet here again the poverty of German conditions.

Holbein's forms are of royal nobility; he has not his equal therein in German art; desire and ability fully balance there.

8. Peter Vischer.

Next him comes Peter Vischer. He is likewise a perfectly clarified artistic individuality; yet his aims are less elevated, which is not only in the innate endowment of both artists, but is also based on their different courses of life. Holbein grew up in the views of the Renaissance; he saw Italy early and later in England moved in greater and wider conditions, than those of Germany of the early 16th century offered. Vischer remained in the sphere of an imperial city. His first works were entirely Gothic; yet he became versed in the treatment of figures in the new style, the striving after stylistic simplicity, already on the Tomb of Archbishop Ernst in the Cathedral of Magdeburg, completed in 1477. In his famous principal work, the Tomb of S. Sebaldus in Nuremberg, Gothic and Renaissance unite in a charming manner. Here prevails an inexhaustible wealth of

imagination; a multitude of the most seductive details adorn the work; but the full clarity of the structure is not attained. On the contrary, the figures of the apostles stand at a height, that German sculpture had never reached since the 13th century; they fulfil the severest laws of the art of sculpture. Likewise there lives again in the reliefs from the legends of the saint the pure style of sculpture, lost for centuries. In Vischer's later works the overflowing wealth of invention gave place to a severe restraint. In the elevation as in the decoration were employed the forms of the early Renaissance in the most careful execution.

We know little of the course of Vischer's life. If we compare his youthful works with those of his riper years, then is the consistent development of a natural sculpture arrangement not to be mistaken. But where and how he became acquainted and imbued with the forms of the Renaissance, we know not. The Tomb of Sebaldus seems to me to indicate a contact with the early Renaissance of Burgundy or of Flanders; the analogies of the styles are numerous.

Be it now as one wills, Vischer's quiet clarity must have necessarily led him to the Renaissance, as soon as he came in nearer contact with it.

9. Albrecht Dürer.

Entirely different and in nowise as simple is Albrecht Dürer's relation to the Renaissance. Dürer is no doubt the mightiest personality of the entire history of German art. His glance comprehended the entire world of phenomena and searched it with the most amiable thoroughness; but the reproduction is not objective with all acuteness of observation, as with Holbein, but it is strongly colored by personality; that coming to him is emphasized, and the characteristic is sometimes increased to rudeness; the traces of the most intensive mental labor, of the most vivid arousing of the imagination by the object come to light everywhere, and an unfathomable depth of invention is expressed in his works, most directly in the drawings by his own hand.

Dürer spent the time of training in the studio of Michel Wohlgemuth, and carried from the school pronounced impressions into

life. Certain formal and technical peculiarities of his work were never overcome by him, even in the time of his maturity. His scientific investigation was rooted in the late 19th century.

And yet he became a man of the Renaissance in this at least, that he made the most thorough study of nature the basis of his work, and that he was not content with the mere description of the nature of life.

His manner as an investigator was his object view have already been mentioned. The investigation was required, that the artist must start from her and again return to her, by contact with the Italian Renaissance. Already about 1881, Böhm came to know Italy and Venice, and he certainly not only saw the works of the great masters, above all those of Giovanni Bellini and of Andrea Mantegna, but likewise obtained an insight into the nature of the life of the Italians. For full fifteen and twenty years he first brought to him in the second Italian journey in 1895. The studies for Böhm's silhouette and other contemporary drawings were made in a particularly assigned and ready conception of nature, and the composition of this silhouette, as well as the picture of all the scenes, corresponded in the symmetrical disposition of their masses to the severe architectural principles of the Italian. No German painter composed such. Böhm did not for

were engaged in great numbers during the next years; but however soon he arose himself in these small states, however soon to us they are, we may still lament, that it was not permitted to him to execute monumental works. Even in these small works he necessarily came used further, and at about the end of his life, gave his highest work in the pictures of the four seasons.

Böhm was inclined toward the artistic ground principles of the Italian, but not to their treatment of form, he always remained with restless industry through to the simple expression of the

is not as unfailing as that of Böhm; neither has proportion and the character of the picture some freedom.

life. Certain formal and technical peculiarities of the school were never overcome by him, even in the time of his ripest mastery. His artistic invention was rooted in the Late German Gothic.

And yet he became a man of the Renaissance in this at least, that he made the most thorough study of nature the basis of his art, and that he sought by reflection to make himself clear as to the nature of art.

On nature as an instructress must his clear view have already fallen; the insight was required, that the artist must start from her and again return to her, by contact with the Italian Renaissance. Already about 1491, Dürer came to upper Italy and Venice, and he certainly not only saw the works of the great masters, above all those of Giovanni Bellini and of Andrea Mantegna, but likewise obtained an insight into the methods of study of the Italians. But full freedom and maturity was then first brought to him by the second Italian journey in 1505. The studies for Heller's altarpiece and other contemporary drawings make known a perfectly developed and ready conception of nature, and the composition of this altarpiece, as well as the picture of all the saints, correspond in the symmetrical distribution of their masses to the severe ground principles of the Italians. No German painter composed thus. Dürer did not then pursue this tendency further; drawings and copper engravings were produced in great numbers during the next years; but however great he shows himself in these small plates, however dear to us they are, we may still lament, that it was not permitted to him to execute monumental works. Even in these small works he incessantly developed further, and at about the end of his life, gave his highest work in the pictures of the four apostles.

Dürer was inclined toward the artistic ground principles of the Italians, but not to their treatment of form, he always remained independent. consistently true to himself, he struggled with restless industry through to the simple grandeur of the four apostles; everything pretty was completely overcome.

In the industrial domain he did not succeed equally; he cultivated this province only at the side. His industrial feeling is not as unflinching as that of Holbein; neither the proportions nor the sequence of the members move freely within the restraints

of fixed and principled. It indeed remains to be considered
 that Götter's designs (the historical ones, the historical ones)
 not, and, more or less, in which no regard is paid to

and not considered. But how differently and Götter's design
 in this case; he was entirely free from the tedious and
 historical of Götter. "Götter rises in the illustration for
 measures with the measures and other:— "but so I now have
 his learning to make a column on two as an exercise for the
 young architect, and then I think of the Götter's illustration;
 not only all, who wish to build something new, but also
 have a new form, that was never seen before," so that
 he merely expresses the reason for his industrial weakness,
 the loss of his character. They create charming things in
 Götter; but they do not see the forest on account of the trees.
 Götter has in his mind the new conception in his character
 style of the Götter. His ornament in the Götter book of
 Götter, on the Götter's character and elsewhere is entirely
 individual and of Götter's beauty; but it lacks the full tree-
 and aesthetic of the lines.

III. Götter's character.

The generation of Götter following the great masters of the
 Götter is the Götter already standing in the foot of the Götter-
 Götter and after the Götter Götter work with Götter's
 Götter and the Götter; Götter's Götter carry their father's
 Götter in a Götter manner; Götter Götter, of Götter's
 and aesthetic taste, is entirely imbued with the forms of the
 Götter; the little masters approach Götter more in time
 than in nature. They were especially affected by their Götter
 Götter. Their construction is derived from the Götter's
 of Götter's and Götter, frequently very expressive, yet rare-
 ly as full of movement as the Götter. There is scarcely doubt,
 that these little plates determined the extension of the Götter-
 Götter. They do not altogether equal their predecessors; with the Götter
 Götter. But that the great beginnings of the Götter's

of fixed art principles. It indeed remains to be considered, that Dürer's designs (the Triumphal Arch, the Triumphal Chariot, etc.) were merely drawings, in which no regard is paid to the materials for execution, since moreover they were not intended for construction. But how differently did Holbein design in similar cases; he was entirely free from the rudeness and fantasies of Dürer. Thus Dürer writes in the instruction for measuring with the compasses and ruler:-- "But so I now take the learning to make a column or two as an exercise for the young apprentice, and then I think of the German disposition; for commonly all, who wish to build something new, may also have a new form therefor, that was never seen before," so that he thereby designates the reason for his industrial weakness, like that of his countrymen. They create charming things in details; but they do not see the forest on account of the trees. Dürer has likewise made but few concessions in his ornamental style of the Renaissance. His ornament in the prayer book of Maximilian, on the Landau altarpiece and elsewhere is entirely individual and of peculiar beauty; but it lacks the full freedom and elasticity of the lines.

10. Little Masters.

The generation of artists following the great masters of the beginning 16th century already stand on the floor of the Renaissance. Beside and after the younger Holbein work Manuel Deutsch and Urs Graf; Peter Vischer's sons carry their father's style further in a freer manner; Peter Flötner, of many-sided and mobile talents, is entirely imbued with the forms of the Renaissance; the little masters approach Dürer more in time than in nature. They were especially effective by their copper engravings. Their ornamentation is derived from the Renaissance of upper Italy and France, frequently very expressive, yet rarely as full of movement as the Italian. There is scarcely doubt, that these little plates determined the extension of the Renaissance, as well as for their similar form character in wide domains. In this indeed lies the importance of the little masters. They do not altogether equal their predecessors; with the deaths of Peter Vischer and of Albrecht Dürer, and with the departure of Holbein, the great style in sculpture and painting set for Germany. But that the great beginnings of the Renaissance in

...and had no really swiftness of change the last.
...and had really introduced a new style. The
...of nature in nature and as a different and a high-
...one in the 15th, then in the 16th century.

The same is not true of architecture. It also makes a great
change from the second decade of the 16th century onward; and
this first concerns only the formal treatment, not the composi-
tion and the construction. The decorative forms of the Renais-
sance continue from the South and the West; but the principles
of construction, the clear tendency to law of the Italian Renais-
sance, remains excluded from the German masters.

1. Relation to the Italian Renaissance.
The name of the Italian Renaissance as an internal style (that
is, one that is not determined by formal treatment, but in its
the treatment of forms is less controlled by industrial con-
ditions, divisions of space and their relations;
this internal style is already mentioned in the Italian Gothic;
indeed the great master, as in Florence, Bologna and Genoa in the
14th century, belongs to its most genuine
exemplars. It is otherwise in Germany. Men desire to recognize
in the full church a presence of the internal style of the Ger-
man Renaissance; but it is in the full church, certainly a form de-
rived from the organic Gothic church building, an internal style
should have been announced, which is first to be proved, then
may the German Renaissance still not be regarded as the further
development of this germ; for if any style is not an internal
style, this is it. Beautiful treatment of the interior second-
ing to masses and proportions is not the nature of this style,
but it lies itself very little about proportions.

The architecture of the Italian Renaissance is an art in and
of itself entirely concerned with itself and satisfied there-
with; it stands at the height of its development at the time,
when in the North the first shoots of the new style germinate.
The decorative motive is entirely stripped off, that abso-
lute, pure and in the highest sense; it has become an internal
architecture, as rarely attained in other periods, and
and. Whoever knows himself with its best works, finds

these arts had no worthy successors does not change the fact, that the said masters had really introduced a new style. The conception of nature in northern art is a different and a higher one in the 16 th, than in the 15 th century.

11. Architecture.

The same is not true of architecture. It also makes a great change from the second decade of the 16 th century onward; but this first concerns only the formal treatment, not the composition and the construction. The decorative forms of the Renaissance penetrate from the South and the West; but the principles of composition, the clear obedience to law of the Italian Renaissance remains excluded from the German masters.

12. Relation to the Italian Renaissance.

We regard the Italian Renaissance as an internal style (kat egochen), and desire by this designation to express, that in it the treatment of interiors is less controlled by industrial than by esthetic impulses, divisions of masses and their relations. This internal style is already prefigured in the Italian Gothic; indeed the great cathedrals in Florence, Bologna and Como in their abstract beauty of interior belong to its most sublime creations. It is otherwise in Germany. Men desire to recognize in the hall church a precursor of the internal style of the German Renaissance; but if in the hall church, certainly a form derived from the organic Gothic church building, an internal style should have been announced, which is first to be proved, then may the German Renaissance still not be regarded as the further development of this germ; for if any style is not an internal style, this is it. Beautiful treatment of the interior according to masses and proportions is not the nature of this style, that troubles itself very little about proportions.

The architecture of the Italian Renaissance is an art in quiet clarity entirely concerned with itself and satisfied therewith; it stands at the height of its development at the time, when in the North the first shoots of the new style germinate. The decoratively sportive is entirely stripped off, that adheres to so many works of the early Renaissance; it is architecture, pure and in the highest sense; it has become an internal architecture, as rarely attained in other periods, never surpassed. Whoever imbues himself with its best works, feels himself

removed from the littleness and worry of external life and elevated to a higher sphere; he experiences in himself the "catharsis", that is the effect of every sublime work of art.

Of all this is scarcely to be found a trace in the German Renaissance; the intellectual basis on which is based the artistic treatment is one entirely different. While the Italian Renaissance sought to raise the individual work to typical importance, obedience to principle and simplicity contended, while in it the regard to practical needs receded behind the higher requirements of a severe art; the German Renaissance adhered closely to the needs of a strong and solid, but plain citizens' existence. Something generally available is not the aim; every particular case finds its special solution. Every problem is attacked with sound sense and is boldly carried out according to the requirements of the purpose, without special regard to formal obedience to principle. It is a realistic architecture; its artistic ground principle is the picturesque; this dominates the composition, the grouping of the masses, as well as the decorative completion. The German Renaissance is not greatest where it ends in symmetrical and strictly architectural composition -- the facades, composed according to the so-called orders, are weak with scarcely an exception --, but where masses of unequal value are placed beside each other. It does not distribute the ornament regularly over a surface, but concentrates it on certain parts; bay windows, portals, gables and the like, with greater simplicity of the remainder, and the ornament is effective, less by linear purity of form, than by skilful distribution of light and shade.

By this tendency to the picturesque the German Renaissance is directly joined to the late Gothic; the free grouping of the masses, the irregular distribution of the ornament become already the last steps of the development of Gothic architecture. The mode of decoration also does not change immediately. The forms of the Italian Renaissance are frequently misunderstood and are introduced in the multitude of late Gothic ornamental forms, being combined therewith into, not a strong stylistic, but a harmonious general effect in a decoratively picturesque sense. The masters were not conscious of the innate opposition. Thus the adoption of the Renaissance forms in nowise app-

appears as a break with the past, but rather as an enriching of the treasures of form. But besides such works, that only adopt certain Renaissance motives, there are early such, that almost wholly belong to the new style and only exhibit some echoes of the Gothic. Yet they do not differ in their plans, but only in their form treatment from the late Gothic buildings. Thus the basal tendency of the German Renaissance shows itself to be entirely different from the Italian, and an innate relation does not exist, like that for German painting and sculpture of the early 16th century.

By the preceding is characterized the position of the German Renaissance to the Italian on its negative side.

That an external connection in the adoption of forms exists scarcely requires mention. Prototypes are not the forms of the Florentine and the Roman, but those of the Renaissance of upper Italy, that are less severe than the former, have never been entirely overpowered by the ornamental, and therein advanced to meet the decorative sense of the German masters.

13. Impulses from upper Italy, Burgundy and France.

The most important starting points are Venice and Lombardy. Particularly far-reaching are the impulses, that started from the Certosa; they affect Germany, the Netherlands, France and especially Spain. This connection makes it difficult in many cases, if not impossible, to decide whether the former came directly from Lombardy or by the roundabout way through France; for by the naive manner of the art creations of the time and by the decorative conception, with which the Germans approached the Renaissance, the forms torn from their connections were sometimes more and sometimes less freely transformed. That the Renaissance came not alone from upper Italy but also from France, Burgundy and the Netherlands is beyond all doubt. I am too little acquainted with the Renaissance of northeast France and Burgundy to be able to state the route by which the transfer occurred. The intimate connection of the Netherlands with Burgundy was based on the political union in the 15th century. I recognize here, as in France, the school of the Certosa. I cannot attribute to the school of Fontainebleau the importance, that is usually assigned to it; on the contrary, closer investigation must prove, that as in the 15th, so in the 16th century mighty

14. The Renaissance and the Italian Renaissance

If we ask, how and by what the form of the Renaissance was brought to Germany, there are first to be mentioned artists, architects, as well as stonecutters, that in their wanderings came to Italy or France, like the master Hieronymus, that built the church of St. Lawrence in Berlin. But the knowledge was in their travels in stonecutters and builders is not the only source, and perhaps not even the most important one for the introduction and extension of the new style. The works of painters and sculptors, in the little German masters, that found wide distribution, carried a general defective view of the Renaissance forms into every district of the land. Italian and French woodcuts, that came to Germany as early as the fifteenth century, and were there multiplied, likewise contributed much to the extension of the Renaissance. The forms of the architecture and of the ornamental decoration appear in the book trades, the books, the wall-papers, and even on architectural representations, as in the illustrations of the German and French, in simplified and changed form. The requirements of a great of course demanded in these little copies the greatest simplification and transformation of the forms. The classic scientific schools of antiquity in relief and the sculptures were reduced, so far as it did not elements were transformed into ornaments, so far as it did not be reduced forms were then again transformed into reliefs by persons, who had never seen the full Renaissance. With everywhere and much misunderstanding must also in dealing with this process, but there likewise appear more sound sense and rich skill in sculpture, that also understood how to reduce strong effects with the little understood forms.

Finally wandering Italian artists contributed to the introduction of the Renaissance into Germany, who worked as masons and stonecutters from the earliest middle ages onward were Italian. In the sixteenth century we meet in this side of the Alps, and in the sixteenth century we meet

impulses proceeded from Burgundy.

14. Mode and Manner of Introduction.

If we ask, how and by whom the forms of the Renaissance were brought to Germany, there are first to be mentioned artisans, stonecutters, as well as stonemasons, that in their wanderings came to Italy or France, like the master Hieronymus, that built the Fondaco de' Tedeschi in Venice. Their names only exceptionally remain to us. But the knowledge won in their travels by stonecutters and builders is not the only source, and perhaps not even the most important one for the introduction and extension of the new style. The works of painters and sculptors, particularly their epitaphs, the copper engravings and woodcuts of the little German masters, that found wide distribution, carried a perhaps defective view of the Renaissance forms into every district of the land. Italian and French woodcuts, that came to Germany separate or as illustrations of books and were there imitated, likewise contributed much to the extension of the Renaissance. The forms of the architecture and of the architectural decoration appear on the book titles, the borders, the tail-pieces, and even on architectural representations, as in the Vitruvius of Fra Giocondo and others, in simplified and enlarged form. The requirements of linear clearness demanded in these little outline drawings simplifying and transforming the figure to flat forms. The elastic acanthus scrolls of panels in relief and the grotesques were reduced; the structural elements were transformed into ornamental, so far as it did not concern the direct representation of architectural forms. These reduced forms were then again transformed into reliefs by persons, who had never seen the full Renaissance. Much awkwardness and much misunderstanding must slip in during this procedure; but there likewise appear much sound sense and rich skill in sculpture, that also understood how to produce strong effects with the little understood forms.

Finally wandering Italians contributed to the introduction of the Renaissance into Germany, who worked as masons and stonecutters in Germany, whether from foreign or from their own designs. Already from the earliest middle ages onward were Italian masters -- the Comacine masters -- engaged here here and there on this side of the Alps, and in the 16 th century we meet them e

everywhere in Germany beside the natives, the Italian masters. Some of them adhered to the German conception more or less, so that it is often not possible to distinguish their works from those of the Germans by any characteristics of style, while others strongly held fast to the Italian style.

15. Main Tendencies of the Renaissance in Germany.

According to whether the forms of the Renaissance experienced a transformation into the German, or retained their native character, there are now two streams to be distinguished in the Renaissance of Germany from the beginning, one of which we may term the "German Renaissance", while we designate the other as the "Italian Renaissance in Germany".

A second contrast exists between the North and the South of the country. It is based less on the difference race peculiarities of the upper and the lower Germans, than on the different starting points, from which the Renaissance spread in the south and the north. Indeed we also sometimes find in the north Italian masters; but the relations with Italy were long less intimate than in the south. From southern Germany the Renaissance penetrates buttsporadically, and scarcely in a noticeable way in architecture into the low German country. The earliest Renaissance buildings of lower Saxony and of Westphalia appear to be dependent on the school of upper Saxony; on the contrary for the Rhine land there appear only relations with the Netherlandish Renaissance; from about 1550 onward, there goes from the Netherlands a mighty Renaissance stream through all north Germany, extending also to Denmark. The relation is therefore far simpler than in the south; the Renaissance of upper Saxony, like that of the Netherlands, is already transferred in the northern sense; its frequently hard and dry forms are already assimilated to the German, and particularly in the spirit of lower Germany; the formative work is absent, that cost the south so much toil. This required that the north did not know a starting of the style, an early Renaissance, or rather that this is to be sought for it in the Netherlands.

In considering the various ways by which the Renaissance penetrated south Germany, the great similarity of the forms

in the most different and most distant places is striking. If certain great masters, like Burgkmair, the two Holbeins, Peter Vischer and his sons, and Peter Flötner already exhibited the entire canon of forms of the first period of the Renaissance of upper Germany, and actually exercised wide-reaching influence, their works were yet not everywhere known, that the Renaissance was employed. Likewise connections of schools or of lodges, as we observe without difficulty in the German Gothic, are scarcely proved at first in the Renaissance. Evidently many masters have formed themselves after very imperfect models, as I have already briefly characterized them. And yet we find everywhere the same character of form.

The phenomenon may in some degree be explained by the common training in late Gothic forms. Eye and hand of the artist are restricted to fixed tendencies by training and custom; he sees more and with more acuteness, but also usually more one-sidedly than the layman; he can only reproduce the sides of the objects observed by his eye, whose course his hand may follow. This restriction is no defect; it alone makes possible the development of a definite individuality, whether as separate personalities or as entire schools; it alone renders possible for moderate talent to do work successfully in the arts.

To the German architecture of the 16th and 17th centuries were no leading spirits, such as were allotted to sculpture and painting. The younger Holbein, who could have become the leader, moved in an ideal world in his designs for façades. Shall we lament the lack of a great pathfinder? What became of German sculpture and painting after the deaths of Dürer and Holbein and the departure of Holbein? And would these heroes have been able to maintain German art at their ideal height during a period, which was most strongly affected by interests other than artistic?

The German Renaissance lacks the very great geniuses; but it exhibits a great number of men of great and of average talents. Just the works of such masters most purely express the spirit of the time. Each wilfully proceeds according to his own inclinations; for it is the German nature to ever seek n

new form, that were never seen before; not in reality with
 asking which their individuality is not sufficiently strong.
 acted by the same spirit.

The German masters of the 15th century stand at the begin-
 ning of the artists; the restriction of the trade
 could make a self-help, and if even one or two other makes
 a strong case for itself, like Heinrich Schickel of J. Wolf,
 they remain at bottom master artists. Their artists on the
 one hand their technical abilities, but also on the other,
 that in them the artistic individuality is not sufficiently
 developed for them to express themselves in art with
 artistic freedom. But with all restrictions, much original
 strength makes itself felt. What a native joy in creating is
 expressed in the constantly varied compositions, what variety
 of invention, what certainty in the decorative feeling! For
 what are barely suggested without of necessity, much more
 involved in the composition, much in the details is awarded
 and understood; not in any case is expressed strongly the
 complete joy in life.

15. Relation of the lay to art; secular character of
 the German Renaissance.

It would be important to know more intimately the relations
 of the artist, or at least of some of his classes, to art;
 for the character of the art of a period is not alone deter-
 mined by the artist, but also in no less degree by the class
 to which art is bestowed and who enjoy it. Unfortunately
 little has been done in this respect. The monuments them-
 selves indeed afford information; but direct evidence in the lit-
 erature has not yet been collected, but also cannot be ob-
 tained. I can only present some hasty notes.

In contrast to medieval architecture, the Renaissance is
 essentially secular. Indeed during all times of the middle
 ages steadily and frequently important secular buildings were
 erected; but the spirit of construction and the forms were de-
 veloped in other architecture. In the German Renaissance,
 church buildings are not even numerous; most of them still

new forms, that were never seen before; yet in reality with all their wilfulness, they move in a limited circle, for enlarging which their individuality is not sufficiently strong. Few works rise above a medium height, and nearly all are inspired by the same spirit.

The German masters of the 16th century stand at the transition from artisans to artists; the restraint of the trade guild makes itself felt, and if even one or the other makes a study tour to Italy, like Heinrich Schickhardt or J. Wolf, they remain at bottom master artisans. This explains on the one hand their technical abilities, but also on the other, that in them the artistic individuality is not sufficiently developed for them to express themselves in art works with entire freedom. But with all restrictions, much original strength makes itself felt. What a naive joy in creating is expressed in the constantly varied compositions, what warmth of invention, what certainty in the decorative feeling! Few works are purely executed without objections; much remains unsolved in the composition, much in the details is awkward and misunderstood; but in any case is expressed strongly the comfortable joy in life.

16. Relation of the laity to art; secular character of the German Renaissance.

It would be important to know more intimately the relations of the people, or at least of some of its classes, to art; for the character of the art of a period is not alone determined by the artists, but also in no less degree by the classes, on which art is bestowed and who enjoy it. Unfortunately little has been done in this respect. The monuments themselves indeed afford information; but direct evidence in the literature has not yet been collected, but also cannot be abundant. I can only present some hasty notes.

In contrast to mediaeval architecture, the Renaissance is essentially secular. Indeed during all times of the middle ages stately and frequently important secular buildings originated; but the system of construction and the forms were developed in church architecture. In the German Renaissance, church buildings are not even numerous; most of them still

firmly adhere to the Gothic style; the secular architecture has the entire leadership.

17. The Citizen Class.

The mightiest impulses for adopting the Renaissance come from the cities. These had reached the height of their development in the later 15th century; . rich and well organized public life had been developed; great commercial undertakings brought prosperity and wealth; in the citizens was also concentrated the culture of the time; it is not very elevated, but is sound and respectable. It is a strong race, that places importance in the external appearance. With prosperity also increases the demands for comfort. The house is the pride of the man, the joy of the housewife, it is both externally and internally equipped by their best efforts. The rooms receive paneling and ornamental wooden ceilings; glazing of windows was common; brightly colored plates with historical, allegorical or heraldic representations were liked; in place of the fireplace appeared the tile stove, that was frequently brightly glazed; gay hangings adorned the walls; but above all the furniture was richer; paintings and ornamental vessels of metal or glass decorated the rooms, and the pure magnificence of a beautiful and appropriate costume corresponded to the stately furnishing of the dwelling.

2. The feeling for public life is still very active, and the citizens eligible for the council devoted themselves to the service of the community in counsel and in war. Even the artisans did not labor individually, but within their guilds. A great series of stately city halls, guild halls, commercial halls and other buildings are the monumental evidence of the common life of the city. Earnest and suitable, they almost always clearly correspond to their purpose, and this innate truth is one of the most enjoyable sides of the German Renaissance.

Thus is the joy in the beautifying of the surroundings by art and in the possession of art works generally extended; but it is rather the rich than the simply beautiful that pleases, and a high sense of art rarely occurs in Germany, such as we find everywhere in Italy.

Beautiful helpers of the new style were likewise the ambitious territorial princes. The magnificence of the imperial court was to be attained and surpassed if possible. A body of manners was not entirely lacking.

Maximilian, the favorite of humanists and of poets, in his early days was a man of the Renaissance, certainly only of the German; the higher culture is lacking in him. He employed the greatest masters of Italian works. Their drawings are

now superior to the fact that they illustrated but they have created so many charming things, that we must lament that the one and nearly worthless and not monumental paintings. The loss of his tomb is great, and in spite of many defects in execution, the work has a grand and striking effect.

Albrecht von Brandenbourg, Archduke of Austria, entered in his court a circle of humanists and cultured men, and for this was esteemed by Maximilian. He was also devoted to the former five arts; Peter Vischer, Tübingen and the remarkable painter Mathias Gerner worked for him. What he built in Berlin belongs to the late Gothic.

A higher sense of architecture occurred the Wittelsbachs of the Palatinate, and before all Otto Heinrich. He began in the time of the erection of Castle Heidelberg, and he continued in Heidelberg in a splendid manner the building commenced by his predecessors. At the beginning of the 16th century, he found a worthy successor in Frederick IV. The Otto-Heinrich and the Friedrichs are indeed the most monumental evidences of the German Renaissance.

The buildings of the Palatinate are worthily classed with those of the Bavarian Wittelsbachs. Here at first prevailed the Italian, and later the Italian-Netherlandish style; Maximilian V and Maximilian I show themselves as high-minded patrons of the arts.

The Burgers in Augsburg did similarly as the princes. The at Tomb-Lipfel near A. Anna is the first Renaissance building

18. Princes.

Powerful helpers of the new style were likewise the ambitious territorial princes. The magnificence of the imperial court was to be attained and surpassed if possible. A body of *Mäcenases* was not entirely lacking.

Maximilian, the favorite of humanists and of poets, in his many-sidedness is a man of the Renaissance, certainly only of the German; the higher culture is lacking in him. He employed the greatest masters on little works. Their drawings are indeed superior to the text they illustrate; but they have created so many charming things, that we must lament that these are merely woodcuts and not monumental paintings. The idea of his Tomb is great, and in spite of many defects in execution, the work has a grand and abiding effect.

Albrecht von Branderburg, Archbishop of Mentz, gathered in his court a circle of humanistic cultured men, and for this was esteemed by Reuchlin. He was also devoted to the formative arts; Peter Vischer, Flötner and the remarkable painter Matthäus Grünewald worked for him. What he built in Halle belongs to the late Gothic.

A higher sense of architecture occupied the Wittelsbachers of the Palatinate, and before all Otto Heinrich. He began in the third decade the erection of Castle Neuburg, and he continued in Heidelberg in a splendid manner the buildings commenced by his predecessors. At the beginning of the 17th century, he found a worthy successor in Frederick IV. The Otto-Heinrichsbau and the Friedrichsbau are indeed the most monumental evidences of the German Renaissance.

The buildings of the Palatinate are worthily classed with those of the Bavarian Wittelsbachers. Here at first prevailed the Italian, and later the Italian-Netherlandish spirit; Wilhelm V and Maximilian I show themselves as high-minded patrons of the arts.

Not everywhere do we find this height of inclination for architecture; but genuine love of building inspired nearly all German princes of the 16th and 17th centuries, and everywhere arose stately palaces.

The Fuggers in Augsburg did similarly as the princes. Their Tomb-Chapel near S. Anna is the first Renaissance building

in Germany (1815), and a few years later (1818), many
their palatial houses on the principal streets, but unfortunately
very few traces of the former magnificence still remain.
to Austria for decorating some rooms of the palace, and this
never later assisted in the artistic completion of the great
residences in Landsberg and Munich.

12. Churches.

Less active was the Church; its architectural needs had been
satisfied in the preceding centuries, and many great master-
pieces still lacked completion. The great church buildings of
the Baroque, as well as those of the Prince Bishop of Würzburg,
of the Elector von Kurland, belong to the late time of the
Baroque. Protestantism had not attained higher independence
in the domain of church architecture. -- The 18th century
was filled by religious wars, and it was no time for the pro-
gress of church architecture.

The Italian Renaissance stands in direct connection with the
Renaissance, which in Italy pursued also more artistic than reli-
gious. The Italian saw in the revival of classical antiquity,
that was still merely a pleasant fiction, a return to the per-
fective views of art and life, but which were distur-
ed by the invasion of the Baroque. And there really lived
in them so much of the antique spirit, that an art could dis-
son, allied to the antique Roman in spirit and yet excellent
it. What a rarely ecstatic view of the world, applied to all
conditions of life, could produce in mastery, was at least a
attained in the formative arts; but in the life ethical work-
nesses also clearly appear, which they bring with them. They
and not in the least the dark position of religion and of the
Church, are to blame for the early end of the Renaissance and
the thorough change in disquisitions already seen after 1550.

The other churches still stood entirely on the basis of Chris-
tianity, a more philosophical-scientific, a philosophical tendency.

in Germany (1512), and a few years later (1515), they built their palatial house on the principal street, but unfortunately very few traces of its former magnificence still remain. Jacob Fugger called the painter Ponzano about 1570 from Venice to Augsburg for decorating some rooms of the palace, and this master later assisted in the artistic completion of the ducal buildings in Landshut and Munich.

19. Churches.

Less active was the Church; its architectural needs had been satisfied in the preceding centuries, and many great undertakings still lacked completion. The great church buildings of the Jesuits, as well as those of the Prince Bishop of Würzburg, Julius Echter von Mespelbrunn, belong to the late time of the period. Protestantism had not attained higher independence in the domain of church architecture. -- The 16th century was filled by religious wars, and it was no time for the proper development of church architecture.

20. *Humanism.*
The great intellectual movements of the time, that humanism and the Reformation have not influenced the formative arts to the degree, that men have been inclined to assume.

The Italian Renaissance stands in direct connection with humanism, which in Italy pursued aims more esthetic than scientific. The Italian saw in the revival of classical antiquity, that was still merely a pleasant fiction, a return to the native hereditary views of art and life, but which were disturbed by the invasion of the barbarians. And there really lived in them so much of the antique spirit, that an art could blossom, allied to the ancient Roman in spirit and yet excelling it. What a purely esthetic view of the world, applied to all conditions of life, could produce in mastery, was at least attained in the formative arts; but in the life ethical weaknesses also clearly appear, which they bring with them. They, and not in the least the dark position of religion and of the Church, are to blame for the early end of the Renaissance and the thorough change in dispositions already soon after 1500.

The German humanism prospered differently from the beginning. It had a more philological-scientific, a pedagogical tendency. The older humanists still stood entirely on the basis of Chr-

Christian orthodoxy; but the increasing admiration for classical antiquity led many of the later humanists to an estrangement from the Church, and they placed themselves joyfully on the side of Luther, when the great intellectual combat began.

With all admiration, the relation to antiquity in Germany was still quite different from that in Italy. Men could not regard the Romans as their ancestors, nor their language and art as an inheritance lost and won again. Therefore humanism in Germany could not become truly national. It was unfruitful for the arts. We find enjoyment of the formative arts but seldom among the German humanists and in limited measure; direct furtherance of the Renaissance did not proceed from that circle. A direct influence cannot be ascribed to them. The Grecian and Roman legends and histories were translated and won a wider distribution. They could not fail to be represented artistically. In the works of the little masters, they occupy much space. Likewise the bulky allegories in secular representations may be referred to humanistic influences. That the humanists participated in making programmes for drawings and especially for monumental paintings is evident from literary evidence, as well as from the monuments.

From the general admiration for antiquity also resulted that for antique architecture. Without knowing it, men esteemed it as especially noble and were inclined to adopt the antique style. No German architect indeed went back to antique monuments; men already took the Italian Renaissance as the original source, and made further deviations from this changed art.

The early German Renaissance stands in no nearer relation to the antique; Vitruvius' handbook in the translation of Ravius (1548) and Serlio's books on architecture (1542) first transmitted to the Germans in some degree the knowledge of the antique orders; but their influence on the practice was slight.

21. Reformation and Counterreformation.

The universal problem of the German nation in the 16th century lay in religious, and not in esthetic domains. Neither Erasmus nor Hutten, Dürer nor Hans Sachs is the man of the century, but Martin Luther. One may stand toward Luther, as

he still; that he showed the way to the religious perceptions of the people.

And our own time was reflected under the influence of his work, cannot be contested; his ever-growing greatness also appears in this, that we have not yet entered into objective relations to him, but we still today view him with enthusiasm and love or bitter hate.

The storm released by him at once occurred and dominated all intellectual activity; and he took part for and against all his. In essence of this conflict for the highest good, all other intellectual interests receded. In regard of communion of the spirit was employed by both sides, the decision of the word was frequently called in, and only in complete exhaustion did the German people attain repose by the peace of Luther and Calvinism.

The Reformation has no direct relation to the formative work and did not further them, and least of all architecture. The Reformation and the Catholic Counter-Reformation were an important phase in the spiritual life of the nation; the Reformation South and the Protestant North hence took different ways, and the same was true for the Catholic, Flemish and Protestant Holland provinces of the Netherlands. But if German ideas originated in the South and Protestantism in the North, yet in both the domains of both faiths frequently intermingled, and the conception of faiths striving to explain the phenomena in scientific terms. They were very late in the late 18th and the 19th centuries and yielded to a thorough reformation in the 19th; but their influence on science and art was essentially deeper in just the 18th century.

2. Introduction of the Italian Baroque.

The Counter-Reformation must have aided the reception of the Italian Baroque style for external and internal reasons, while Protestantism favored somewhat to the national style. But after in Catholic as well as in Protestant countries, larger or smaller domains belonged to one or the other faith, in their surroundings.

The Counter-Reformation had as a result a closer connection

he will; that he showed the way to the religious perceptions of the greatest part of his people for centuries later, that the entire course of development of German intellectual life until our own time was perfected under the influence of his acts, cannot be contested; his overpowering greatness also appears in this, that we have not yet entered into objective relations to him, but we still today view him with enthusiastic love or bitter hate.

The storm released by him at once occupied and dominated all intellects; unfortunately some took part for and others against him. In presence of this combat for the highest good, all other intellectual interests receded. Unheard of compulsion of the spirit was employed by both sides; the decision of the sword was frequently called in, and only in complete exhaustion did the German peoples attain repose by the peace of Münster and Osnabrück.

The Reformation has no direct relation to the formative arts and did not further them, and least of all architecture. The Reformation and the Catholic Counterreformation rent an impassible chasm in the spiritual life of the nation; the Catholic South and the Protestant North hence took different ways, and the same was true for the Catholic, Flemish and Protestant Holland provinces of the Netherlands. But if Catholicism predominated in the South and Protestantism in the North, yet in both the domains of both faiths frequently intermingled, and the opposition of faiths suffice to explain the phenomena in artistic realms. They were very rude in the late 16th and the 17th centuries and yielded to a thorough toleration in the 18th; but their influence on science and art most perceptibly appeared in just the 18th century.

21. Introduction of the Italian Barocco.

The Counterreformation must have aided the adoption of the Italian Barocco style for external and internal reasons, while Protestantism favored adherence to the national style. But after in Catholic as well as in Protestant creations, larger or smaller domains belonged to one or the other faith, it could not fail, that these followed the general tendency of their surroundings.

The Counterreformation had as a result a closer connection

of the German Church with Rome; likewise the intercourse of the Catholic courts with Rome was very active at the time, in order to extirpate the teaching of Luther and to lead the people back to the Church. In consequence of the Counterreformation the Italian Barocco made its entry into Germany. Italians and Netherlanders trained in Italy came to the courts of Vienna, Munich, Salzburg, Brussels etc., and some of these many-sided masters had in hand the direction of all artistic undertakings of the princes. Their position was already quite different from that of the old German master artisans. There was indeed none like the cavalier and diplomat Rubens; but the esteemed positions, raised above the restrictions of the guilds, were occupied by the art directors of the German princes, Friedrich Sustris and Peter Candid in Munich, Bartholomew Spranger in Prague and others.

As the painters did earlier, now certain south German architects also made study tours in Italy. Heinrich Schickhardt in Stuttgart and Elias Holl of Augsburg have told us of their journeys in their autobiographical notes, that J. Wolf, the builder of Nuremburg City Hall, was in Italy is known from other sources.

What came in this way to Germany and the Netherlands was no native style. The tendencies of the Italian late Renaissance and of the Barocco were already very divergent, and if the splendid characteristics of the Barocco, which Wölfflin has given (Renaissance and Barocco), strictly taken only apply to the Roman Barocco, then must the different modes of transmission compel further differentiation. The earnest grandeur of the Italian Barocco is possessed only by some of the buildings designed and constructed by Italians. The architecture of the Netherlands of Italian tendencies is rather a belated Renaissance in its treatment of interiors, even if it also adheres more or less to the forms of the Barocco. Finally the Germans formed themselves, so far as this goes, on the dry art of Palladio. But in spite of all diversities, the transfer of Italian architecture to the North is still a common Renaissance, that places itself in opposition to the German; the tendency to architectural magnitude. The direction is

again transferred to church architecture.

23. German Barocco.

The North adheres to the national style. The factors that favored the broad stream of the Italian Barocco into south Germany vanished in the Protestant countries; but even in the Catholic provinces in Rhineland and its like was not disseminated; on the contrary occurred there the Renaissance in a phase of development, that may be designated as German Barocco. The nearer basis of this appellation follows in another place.

The kinds of Italian-like and German Barocco denote the main currents of German architecture of the late 16 th and of the first half of the 17 th centuries; but in nowise do they comprise all of these. An exceptional position is taken by a series of very worthy buildings of the Palatinate and of Franconia, an exceptional place by the singular revival of Gothic architecture in the same period, not to mention sporadic appearances here and there.

24. End.

There was still much building in Germany until late in the thirty years' war. Gradually was exhausted the extraordinary wealth of the country. Only the second half of the war, when there was no mention of carrying on the war on a great scale, armies and people became more and more savage, did Germany truly fall; not the victory of one or the other party, but poverty, depopulation and exhaustion put an end to the miserable war.

After the war begins a new period of the history of German art. The formative arts become international and recede from the leading place, that they occupied during the period of the Renaissance. The disposition of the time has become lyric; the increased intimacy of Catholic religiosity, like the Protestant pietism, finds its adequate expression, not in the formative arts, but in music. In a remarkable parallel to Dürer and Holbein, the founders of the German Renaissance, stand on the threshold of the 18 th century two musicians/-- Johann Sebastian Bach and Georg Friedrich Handel.

classroom in the Netherlands.

18. Gertie finished with some Renaissance forms.

Strictly taken, the Renaissance of the Netherlands must be treated in connection with the Gothicism. I know neither one nor the other sufficiently and can only present some general remarks on the Renaissance of the Netherlands.

Renaissance buildings of the 15th century do not exist.

But indeed even in the 16th century, certain Renaissance motifs manifested into the luxuriant late Gothic of the Netherlands. When this adoption of Renaissance forms began is

therefore an important question, since it indicates an addition to the stock of forms of the old style, rather than the beginning of the new one; yet it does not precede the last decades of the 15th century, and only with a greater extension in the early portion of the 16th.

The most important master in this last phase of the Gothic style is Pieter Kelderman from Mechelen. How much of the work assigned to him actually belongs to him is as yet more

Kelderman appeared to employ on his houses a facade similar to, on which the entire Netherlands city hall with its crowning and tall windows is almost necessarily increased, and with one origin is better to be sought in wooden construction.

Between the residential windows stand slender grouped columns, that receive the freely drawn arches. The tympanums are filled by ornament, the spandrels between the arch mouldings and the belt of the story above with tracery. The system is repeated in several stories. In the filling ornament, Kelderman adopts certain Renaissance motives in the second decade of the 16th century. His 1st exhibits a window from the Guldene Boord of the Willemskerk at Mechelen.

Plate 1. After Yverboeg, J. J. Documents classés de 1471-1480. Les Pays-Bas de l'ère de l'Unité Stéphanie. Brussels. 1880-1882. The facade system does not proceed from a structural necessity.

1891. The style of the facade system is not a structural necessity, but it serves for the expression of higher architectural ideas.

12 Chapter 2. Echoes of Gothic and Beginnings of Renaissance in the Netherlands.

25. Gothic Buildings with some Renaissance Forms.

Strictly taken, the Renaissance of the Netherlands must be treated in connection with the Burgundian. I know neither the one nor the other sufficiently and can only present some general remarks on the Renaissance of the Netherlands.

Renaissance buildings of the 15 th century do not exist. But indeed even in the 15 th century, certain Renaissance motives penetrated into the luxuriant late Gothic of the Netherlands. When this adoption of Renaissance forms began is therefore an immaterial question, since it indicates an addition to the stock of forms of the old style, rather than the beginning of the new one; yet it does not precede the last decades of the 15 th century, and only wins a greater extension in the early portion of the 16 th.

The most important master in this last phase of the Gothic style is Rombout Keldermans from Mechlin. How much of the work ascribed to him actually belongs to him is to be more fully investigated.

12 Keldermans preferred to employ on his houses a facade system, on which the narrow Netherlandish city hall with its crowded and tall windows is almost necessarily impressed, and whose origin is perhaps to be sought in wooden construction. Between the rectangular windows stand slender grouped columns, that receive the freely drawn arches. The tympanums are filled by ornament, the spandrels between the arch mouldings and the belt of the story above with tracery. The system is repeated in several stories. In the filling ornament, Keldermans adopts certain Renaissance motives in the second decade of the 16 th century. Fig. 1¹ exhibits a window from the Guild House of the Fishermen at Mechlin.

Note 1. After Ysendyck, J. J. Documents classees de l'Art dans les Pays-Bas du Xme au XVIIe Siecle. Brussels. 1880-1889.

The facade system does not proceed from a structural necessity, but gives an ideal apparent organism, that is justified where it serves for the expression of higher architectural ideas, the relations of the stories and the like, but which is

and that the ornamental character of both art tendencies is
the reason, why they could exist so long beside each other.

Thus, this ornamentation, although the system almost of itself

demanded was changed into Renaissance forms, was in some of his
works, as in the facade of the Gray Hall at Ghent (1518-
1520) with entirely Gothic forms, the spirit of the Renaissance
was very rapidly apparent. See the sketch between the two
windows of the ground story in the work by Ysebrant. ² Allied
is the spire of the tower of Antwerp (completed in 1515); not
by Renaissance. The system of construction in the Bishop's

Palace at Liège (1502-1504; fig. 2²) is nothing more than a
modified system employed externally with a variation; in the
ground story are four wonderful columns in little understood
Renaissance forms. The facade in Antwerp by Paul Struys is
has a beautiful columnar story; it belongs to a similar tendency,
if any reflection be not in error.

Note 2. After Ysebrant.

22. Renaissance Buildings.

Consequently with these buildings originated such, on which
the Renaissance had already found a thoroughly new development.
Jan Porrenmans from Brussels built in 1518 the House of the
Great Salomon in Mechlin (fig. 2³); the style is new; three
orders are placed above each other, and the stories are separated
by entablatures; but the columns extend only to the first
height of the arches, and in the arches are consoles, that
bear the entablature. All surfaces are richly and effectively

Note 3. After Ysebrant; for details see Soultmeyer. Fig.

1 and 2.

The Gosseliers in Bruges (1526-1527; fig. 4¹), built by

pieces is defective; they are at the same time bases for the

resembling Venetian buildings are also found Gothic orders.

here employed in a purely decorative way. According to these same ground principles also proceeded the northern Renaissance, and just the ornamental character of both art tendencies is the reason, why they could exist so long beside each other. Keldermans does not give up the Gothic general design in adopting this ornamentation, although the system almost of itself verges on the Renaissance, and already in the lifetime of Keldermans was changed into Renaissance forms, yet in some of his works, as in the facade of the City Hall at Ghent (1518-1535) with entirely Gothic forms, the spirit of the Renaissance very perceptibly appears. See the canopy between the windows of the ground story in the work by Ysendyck.² Allied is the spire of the Tower of Antwerp (completed in 1518); not by Keldermans. The system of construction in the Bishop's Palace at Liege (1508-1540; Fig. 2²) is nothing more than a basilican system employed externally with a triforium; in the ground story are found wonderful columns in little understood Renaissance forms. The Bourse in Antwerp by Paul Snyderinx has a fanciful columnar court; it belongs to a similar tendency, if my recollection be not in error.

Note 2. After Ysendyck.

26. Renaissance Buildings.

Contemporary with these buildings originated such, on which the Renaissance had already found a tolerably pure development. Jan Borremans from Brussels built in 1519 the House of the Great Salmon in Mechlin (Fig. 3³); the gable is new; three orders are placed above each other, and the stories are separated by entablatures; but the columns extend only to the impost of the arches, and in the spandrels are consoles, that bear the entablature. All surfaces are richly and gracefully ornamented.

Note 3. After Ysendyck; for details see Sculptures. Pls. 1 and 3 S.

The Chancellery in Bruges (1535-1537; Fig. 4⁴), built by Christian Sixdeniers after the plans of Johann Wallot, apparently has a more severe system, but the treatment of the cornices is defective; they are at the same time bases for the upper orders and have a heavy effect. On the fanciful gables recalling Venetian buildings are also found Gothic crockets.

The ornament is pure and very good. ⁹

Note 4. After Ysendyck.

The system frequently reappears later; but it is almost always treated decoratively and scarcely affords opportunity for a strong handling of the forms and proportions.

Rombout Keldermans was also employed on the oldest Renaissance building of Belgium, the Palace of Margaret of Austria. (Landholder of the Netherlands from 1506 to 1530). The latter was erected in the year 1517, retaining older portions in the court. The plan must have been by Guyot de Beauregard, who came with Margaret from Burgundy, the execution being by Keldermans. It is a tolerably simple building (Fig. 5 ⁵); it no longer bears a trace of Gothic, but is built in a simple and somewhat thin Renaissance. The story masonry is only animated by windows, portal and a small balcony; the gables and dormers have an architecture composed of graceful half columns and pilasters. One may recognize without difficulty the connection with the early French Renaissance. The principle is already genuinely French, to first permit a subdivided architecture to begin on the roof, and the detail forms are likewise taken from the French Renaissance.

Note 5. After Ysendyck.

But the composition in which the picturesque principle predominates has a Germanic attitude, if not German, and the good sides of the German Renaissance are clearly indicated in this expressionless work.

Thus we find where a stronger architectural system is the aim, a playing with forms and orders, and only where these conventional fetters are stripped off and the architect moves freely, the breaking forth of an independent and picturesque principle of composition. Analogous appearances are not met with in Germany.

27. Works of Decorative Sculpture.

A style with its centre of gravity lying so certainly on the side of decoration, must put forth its most luxuriant efforts in the domain of the architectural treatment of the interiors. One must now remember, that the late Gothic of the Netherlands was no organic style, but merely the ornamental

and therefore that the introduction of new forms, known on an
other soil, is not objectionable, so long as they are only a
harmonious transition with the old style into an ornamental
general effect. Such a working over of heterogeneous form el-
ements has a necessary presentation of great novelty and of an
extraordinary strength and success of decorative invention.
In this intellectual power consists the greatness of the nor-
thern masters in the beginning of the 15th century.

The composition has not invariably succeeded; Gothic and
Renaissance forms frequently extend beside each other with-
out relation; shell decorations are likewise here. Works
that abound what is said, are very numerous in the latter-
days as well as on the lower Rhine. Yendov gives a con-
siderable number of good examples in nearly every section of
his work.

In churches are first of all the choir screens: S. Gertrude
at Nivelles, ¹⁸ the Parish Church in Westcott, ¹⁹ Lymington
(Win. 6th, good screens etc.); also at ²⁰ a screen in S.
Leofard at East (Win. 7th), a very interesting screen at
Göfinter from 1555 ²¹, another in the collection Besenroth ²²
another with the seven joys of Maria in S. Sator in Elnes, ²³
and then very beautiful examples in S. Victor at Xanten and
in Krefeld. ²⁴

Note 6. See also, Die Kunstwerke in Belgien und Holl-

Note 7. Altes Xanten, W. Platens, I. pl. 21.

Note 10. Everbeck.

Note 12. Same; Stille, pl. 6.

Note 14. Same.

Note 15. Same, pl. 22.

derivative of such, a derivative whose forms of ornament scarcely longer have a signification symbolizing construction, and therefore that the introduction of new forms, grown on another soil, is not objectionable, so long as they are only harmoniously wrought with the old style into an ornamental general effect. Such a working over of heterogeneous form elements has a necessary presumption of great naivety and of an extraordinary strength and sureness of decorative invention. In this intellectual power consists the greatness of the northern masters in the beginning of the 16th century.

The combination has not invariably succeeded; Gothic and Renaissance forms frequently extend beside each other without mediation; shrill dissonances are likewise here. Works, that support what is said, are very numerous in the Netherlands as well as on the lower Rhine. Ysendyck gives a considerable number of good examples in nearly every section of his work.

In churches are first of all the choir screens; S. Gertrude at Nivelles,¹² the Parish Church in Nieupoort,¹³ Dixmuyde (Fig. 6⁶), brood screens etc.; also altars; a reredos in S. Leonhard at Leau (Fig. 7¹⁰), a very interesting reredos at Oplinter from 1525¹⁵, another in the Collection Beaufort,¹⁶ another with the seven joys of Maria in S. Savior in Bruges,¹⁷ and then very beautiful examples in S. Victor at Xantes and in Kalkar.¹⁸

Note 6. See Ewerbeck, Die Renaissance in Belgien und Holland. Leipzig. 1891. XIII, XIV; Pls. 111 to 113.

Note 7. After Ysendyck. N. Plates 5; T. pl. 21.

Note 8. Same. T. pl. 32.

Note 9. Ewerbeck. Drawing of this building.

Note 10. Ewerbeck.

Note 11. Lambert & Stahl.

Note 12. Ewerbeck.

Note 13. Same; Stalls, pl. 6.

Note 14. Same.

Note 15. Same. Retable, Pl. 1.

Note 16. Same. pl. 23.

Note 17. Same. Pl. 5.

Note 18. Clemen, P. Die Kunstdenkmäler der Rheinprovinz. Düsseldorf.

Further references may be made to the tombs; the motive is allied to that of the altar reredos and is also similarly treated. ¹⁹

Note 19. Ysendyck. monuments commémoratifs. pls. 2, 3.

An astonishing magnificence is sometimes displayed on mantels. Very early and still in the 15th century is the mantel from the Markiezenhof at Bergen-op-Zoom, on which may be observed the timid intersections of certain Renaissance motives.²⁰ Overrich with the finest execution in the forms of an early Renaissance is the mantel in the Hall des Franc of Bruges,²¹ alter the design of Lancelot Blondeed in 1529, executed by G Ghyot de Beauregard. On the contrary, the rich and beautiful mantel in the hall of the City Hall in Courtrai²² is still almost entirely Gothic. The figures of Archduke Albrecht and of Isabella are later additions.

Note 20. Ysendyck. Hl. pl. 8.

Note 21. Same. Cheminees. pl. 4.

Note 22. Same. Pl. 3.

That on panelings and on furniture the same style occurs scarcely requires mention.

Nearly all these works belong to the first third of the 16th century. Besides the richness of imagination, which they present, the technical execution arouses admiration. for example, see the wood carving on the altar in Xantes by Clemen or in the journal mentioned below.²³

Note 23. Blätter für Architektur und Kunsthandwerk. 1893. Pls. 48, 49.

Chapter 3. Penetration of Renaissance Motives in German Gothic.

28. Beginnings in Architecture.

The development of architecture, like that of architectural decoration in southern and middle Germany, proceeds parallel to that in the Netherlands, not only at the same time, but also in its style character. Here also the more or less abundant adoption of Renaissance motives makes no break with the past. But the formative power is less than these, and the result is often rather unsatisfactory. The first introduction of Renaissance forms occurred somewhere between 1480 and 1490. As the earliest building in which Renaissance forms are found with Gothic construction, passes the Wladislaw Hall in Prague, built in 1493 by Benedict Rieth (Benesch von Laun); but it is questionable, whether these windows and portals belong to the date of erection.

On approximately a similar step of development stand the porticos of the court of the Palace in Freising of 1519. Supports of different forms bear the segmental arches of the upper portico, covered by a netted vault. The forms make an impression, that awkward woodcuts were the model.²⁵ The wonderful window of the Cathedral cloister of Regensburg by Ulrich Heidenreich (Fig. 8¹¹) may be contemporary, or a little later.

Note 24. From Kunst- und Altertumsdenkmäler im Königreich Württemberg. Stuttgart.

Note 25. Illustrations of this architectural monument are to be found in: -- Lambert & Stahl. motive der deutschen Renaissance Architektur des 16, 17 und 18 Jahrhunderte in historical arrangement. Text by E. Herlepsch. Stuttgart. 1891-1893. Also in Kunstdenkmäler des Königreich Bayern. Vol. 1. pl. 45, 46.

Far more important, and indeed one of the most original works of the entire German Renaissance, is the octagon of the tower of S. Kilian in Heilbronn, built in 1512 by Hans Schweiner from Weinsberg. (Fig. 9²⁴). The general form recalls Lombard towers over crossings, as on Chiaravalle or the Certosa, and perhaps Neumann remembered it in the elevation of the cathedral tower of Mentz. Romanesque forms are echoed in certain parts; Gothic also occur; all treated with small understanding of form, but naive and of pleasing effect as a

whole.

A notable transition building in the new parish church, the Church zur schönen Maria in Regensburg (1519). Gothic and Renaissance forms are mingled, but clarified into a beautiful general effect, as shown by the City Hall at Ensisheim in Alsace from 1595. (Fig. 10 ²⁶). Also the Cloth House at Nuremberg, that I shall describe in connection with the buildings of the Renaissance there, is to be mentioned here. Further examples are found here and there.

Note 26. After Lambert & Stahl.

The mixture of forms lessens about the middle of the 16th century, but it was never entirely abandoned. The Nuremberg courts of the 17th century have Gothic tracery in the balustrades of their porticos; likewise Gothic forms of vaults were long retained; particularly church architecture held firmly to the late Gothic style.

29. Beginnings in Decorative Sculpture.

Among the works of decorative sculpture is again to be recalled first of all the Tomb of S. Sebald by Peter Vischer, that in unified handling of the different style forms equals the best Netherlandish works, but few excel them in originality of composition.

The form of monumentaltomb most employed is that of a shrine in relief, on which is placed a representation from the sacred story or the figure of the deceased. Among the works of the early period, that stand in the transition from Gothic to Renaissance, the Tomb of Archbishop Uriel von Gemmingen in the Cathedral of Mentz from 1514 (Fig. 11 ²⁷) is indeed the best; the style is an early Renaissance, only mixed with Gothic forms in the canopy and finials, and firmly adhering to the Gothic style in the very picturesque treatment of the figures.

Note 27. After Mitt. aus dem Germ. Museum. 1887.

The motive of the shrine was also applied early for the redoses of altars, thus on the altar of the canon Kaspar Marolt at Freising ²⁸, which was executed in red marble, is imperfect in the handling of the motive and by its low relief has little effect; beside the shrine are rudimentary side wings, also of stone.

Note 28. A representation of this altar is found in *Die K Kunstdenkmale des Konigreich Bayern, from 12 th to end of 18 th century. Vol. 1. pl. 43. Munich. 1892-1895.*

In general, wood remained the material for the altar reredos; men knew how to work with more freedom in that material. Dürer took the shrine motive in the altar of Landau Chapel (1511), which formerly contained the figures of all saints. The proportions tell little and therefore the ornament tells more. Free from everything conventional, it is the master's most peculiar creation; neither Gothic nor Renaissance. Precious is the representation of the Last Judgement on the frieze, executed in a very pure style of relief. The execution must have been by Veit Stoss.

Generally, men held fast during the early period to the traditional form of the altar with side wings. On the altar of miners in Annaberg are only to be found Gothic motives clothed in Renaissance forms.²⁹ The high altar of the Chapel of S. Rochus in Nuremberg (Fig. 12³⁰) is indeed likewise an altar with wings; yet the composition of the shrine as well as the upper addition is kept within the spirit of the early Renaissance, and to this also correspond the forms. The wings, on which Gothic ornament also occurs, appear as superfluous additions.

Note 29. For a representation of this altar, see Andrae, K. *Die Kunst im sächsische Erzgebirge. Pl. 21. Dresden.*

Note 30. After *Deutsche Renaissance. Edited by A. Ortwein. Leipzig. 1871-1875. New series edited by Scheffers. Abt. 1. Leipzig. 1876-1888.*

...at least 1000 to

Chapter 4. The direct Influence of the Renaissance of upper Italy in Germany.

30. Influence of upper Italy.

Besides the productions of the transition period varying between Gothic and Renaissance, there occur at the same time such, in which the ground principles of the Renaissance are expressed in purer works. These works belong to the most charming, that the early Renaissance has created in Germany. If also far removed from the severe sublimity of Tuscan art, their close connection with Italy cannot be denied.

The earliest example is the Fugger Chapel at S. Anna in Augsburg (Fig. 13 ³¹), erected at the order of Johann Jacob Fugger II between the years 1509 and 1512. Excepting the netted vault, it is pure Venetian Renaissance with a simplicity of formal development, that scarcely occurs elsewhere in Germany. Only to the organ is applied beautifully designed ornament in rich abundance. Weinbrenner, who has well published this Chapel in the work mentioned below, ³¹ assumes that it was executed by the German master Hieronymus, who built in 1505-1508 the Fondaco dei Tedeschi in Venice. The designs for the internal treatment probably were by Peter Flötner. Further information is wanting.

Note 31. According to Weinbrenner, E. Entwürfe und Aufnahmen von Bauschülern der Technischen Hochschule zu Karlsruhe 1884.

Note 32. On the Tombs of the Fuggers, also see; Vischer, R. Studien zur Kunstgeschichte. p. 588 et seq. Stuttgart. 1886. -- On Peter Flötner's part in the design, see Jahrb. d. Preuss. Kunstsammlungen. Vol. 26. p. 122 et seq.

The adoption of the Renaissance was prepared for in Augsburg by the activity of the painters Hans Burgkmair and the elder Holbein. Whether Burgkmair, as Julius Gröschel ³³ assumes, also practised as architect, and whether the court with porticos of the Fugger Palace in Augsburg was built by him, remains questionable. Bad fantasies of picturesque composition--the windows in the upper story are treated as piers, from which extend arches, through which one sees a sky painted on the wall, and from which a jolly society look down into the

court etc., rather speak for this assumption. The conjecture is probable, that the painting was by Jörg Breu. The whole is youthfully pleasing, though not important, and originated between 1512 and 1515.

Note 33. In Repertorium für Kunstwissenschaft. Vol. 11. p. 240 et seq.

A very graceful work in this Venetian art tendency is the porch before the Court Church in Innsbruck.(Fig. 14 ²⁵).

Richer fruits were borne by the impulses of the masters mentioned in the domain of the minor architectural arts. The high altar in Annaberg (1522) by Adolf Daucher from Augsburg (Fig. 15 ³¹) exhibits Venetian forms, even if the treatment of the capitals and the mouldings there are notably weakened.

28 To Hans Daucher, son of the master, from whom we have a number of small works and reliefs executed with extreme care, he has recently been ascribed the beautiful Tomb of Wolfgang Peissner in the Garrison Church at Ingoldstadt.(Fig. 16 ³⁵)

From Augsburg, likewise came the Eichstätt sculptor Loy Hering, who there developed an extensive activity. His altars and tombs please by their simple and clear elevations, by the good handling of the reliefs and by the careful execution. Hans Daucher and Loy Hering are chiefly talented in forms; they attain in their limited circle a high perfection. They had no followers.

Note 34. After Andrae.

Note 35. After Die Kunstdenkmale des Konigreich Bayern, from the 11 th to the end of the 18 th centuries. Munich. 1892-1895.

The tendency continued until 1560. It may be seen on the later works, that a certain school tradition existed, that retained its original hold, without requiring new impulses directly from Italy. But there are but one or few studios.

Allied works were undertaken in Nuremberg by the foundry of Peter Vischer. After the transition from Gothic to Renaissance was completed, and to which we owe the Tomb of S. Sebaldus, the master moved with quiet certainty within the form world of the Renaissance. The chief works were the grilles in the hall of the City Hall in Nuremberg, originally intended

for the Fugger Chapel in Augsburg and perhaps designed by Flötner. The representations of the grilles, however inaccessible they are, permit the recognition that in them a principal work of the Renaissance in Germany has disappeared. In Vischer's Tomb, the treatment of the figures is plain and truthful, the architectural enclosure being in the purest harmony with them. They are characterized by clear simplicity of the structure, by pure and careful modeling of the ornament. Cort Meade in Lübeck must have worked in Vischer's foundry. A beautiful tomb by him is found in the Cathedral cloister at Hildesheim. Perhaps to him is to be attributed also the epitaph of the family Wiegerinck at Hildesheim.

There are scattered works of this Italian tendency in different countries of Germany. In the southeast, Castle Porzia near Spital on the Drava, a shoot of Venetian Renaissance, may scarcely be reckoned among German monuments.

27 The thoughtful grace of youth, that characterizes these works, could not be long retained; development must either lead to higher aims in forms, or to a bolder expression of form.

Chapter 5. Early Renaissance in Saxony and Silesia.

31. School of the Certosa.

Venice was the starting point for the Augsburg Renaissance. More extended and continuous were the influences of the Lombard Renaissance, particularly the school of decoration proceeding from the Certosa. The purposes of this school are directed toward great richness and magnificence of decoration. Wherever any decorative ornament is added, they apply it and transform even architectural forms in a decorative sense, so that columns become candelabras, the pediment cap of the window is a volute, and the cornices are often shaped in a decorative sense instead of an architectural one. They decorated surfaces by pilasters, friezes and archivolts with ornament in bold relief. On the pilasters, besides the great scrolls developing in a series of ascending stalks or a single one, there frequently appear ornaments, composed of a series of vases placed on each other, while the ground left between them is filled with plant ornament, cupids or animals. In scroll ornament, the scrolls begin with plant forms and frequently terminate in banded volutes.

Such a predominating decorative art can only undertake something actually important, when beside it stands a high architectural sense. It requires a rich measure of artistic tact and great care in the execution. Where these are wanting, the effect already in Italy easily became little and unquiet, as for example on the facade of S. Maria de' Miracoli in Brescia.

32. Beginning of the Renaissance in Saxony.

In Germany Hans Holbein the younger starts from Lombard art. (Art. 7). His works are scattered here and there, which presume the knowledge of the Lombard Renaissance. Enduring and extended are their influences in Saxony and Silesia. While elsewhere the development rapidly leads from these tumid works like the Italian to the dryer German style, Saxon and Silesian architecture retained the character of the early Renaissance until after the middle of the century. The general treatment and certain motives and forms remain so constant, that one may there speak of a school.

The derivation of this school from the late Gothic Church in Annaberg arouses thought. The altar of Adolf Daucher (art. 30) and the balustrades of the galleries are not works, that are in position to determine the art tendency of extensive provinces and to lead it into new paths. Besides Daucher's altar is Venetian, and the Saxon Renaissance is Lombard. conditions actually occur in the late Gothic of upper Saxony similar to those in the Netherlands, and they lead to similar results. I do not mean by this, that in these late Gothic hall churches an internal architecture is pursued in the sense of the Italian Renaissance; they are indeed scarcely equal in regard to beauty of interiors to other German hall churches, like the Cathedral at Minden, the Wieson Church at Soest, or the Parish Church at Laufen on the Salzach. Nothing is gained thereby, even if the internal art in the higher sense might be actually mentioned for these Saxon hall churches; for the Saxon Renaissance is no inferior art. But on the contrary, the formal development of the late Saxon Gothic leads to similar results, as we have found in the Netherlands, and makes them suited for the adoption of Renaissance motives and the transition into the Renaissance. The buttresses of the Maria Church at Zwickau or the portal of the Castle Church in Chemnitz stand on the same step of development with the City Hall in Ghent.

In the second decade of the 16th century, besides the works in Annaberg, there indeed originated here and there some works in the new style, such as the portal of Fortress Stolpe³⁷, or the still half Gothic portal of the City Hall in Zwickau; yet could only a greater Renaissance building become typical and guide the further distribution of the style.

Note 36. After a photograph.

Note 37. See Steche, R. Beschreibende Darstellung der älteren Bau- und Kunstdenkmäler des Königreich Sachsen. Vol. 1. Appendix 9. Dresden.

38. Palace in Dresden.

Such a building was the George's wing of the Palace in Dresden, built after 1530 by Hans Schickentantz. Through the building leads the drive from the city toward the Elbe and the Elbe bridge. The small remains of the portal on the city side,

3/ the drive with Gothic vaults and the portal on the Elbe side (George Gate ³⁸) were torn down at the rebuilding of the Palace, being again rebuilt, partly in the stable court, partly opposite the Catholic Church.

Note 38. A representation of this building is to be found in Weck, A. Der Chur-Fürstlicher Sächsischen weltberühmten Residenz und Haupt-Vestung Dresden. Beschreibung und Verstellung. Reproduced in Deutsche Renaissance. Abth. 15. Pl. 21. (Insufficient).

It was a narrow building with two stories and high gables above the ground story. On the city side two unsymmetrically placed portals with rich relief ornament led into the passage corridors. In the upper stories a bay window occupied the middle; two axes were beside this on each side. Pilasters and cornices subdivided these parts. The gable appears to have already been changed in 1680. On the Elbe side was found the George Gate, whose axis was at the left of the middle of the building. The upper part of the portal extended into the second story; in the third story began a bay window on the axis of the portal, and which extended into the gable. High friezes with reliefs separated the stones. Pilasters were first inserted in the gable, and its steps were filled by volutes of the form of reversed consoles.

The building is very immature in its composition; but it gives the programme of the entire school and comprises most of the motives employed by it; on the north side being a free facade. Composition without continued axes and without symmetry, on the city side in the upper stories with the attempt of a stronger subdivision according to the middle axis by pilasters and cornices. Gothic forms occur on the vaults of the driveway, but not on the facades.

Information concerning the formal treatment is now afforded only by the portals. Those lying on the city side are built up and are but partially visible; the forms are early, but are already somewhat dry. The George Gate (Fig. 17 ³⁶) on the Elbe side, on the contrary, is well preserved up to the frieze. The gateway arch is flanked by an arrangement of pilasters with columns set before them; above these is a cornice. All surfaces are richly decorated. The ornament does

32
33 not allow in its composition a denial of close connection with the Lombard. The characteristics previously given for Lombard ornament are all again found here. Likewise the columns have the candelabra form. A comparison of the Porta della Rana on the Cathedral at Como (Fig. 17 ³⁶) with the George Gate will confirm what is said.

It cannot be exactly proved, that the George wing of the P Palace at Dresden is the earliest great Renaissance building in Saxony; yet the intimate relation to Italian prototypes proves, that it belongs to the earliest.

34. Tendencies of the Saxon School.

The different treatment of the two facades makes known to a certain degree the two tendencies, that proceed together in the Saxon-Silesian Renaissance.

One retains the free principles of composition of the late Gothic, as well as certain Gothic forms, for example the so-called "curtain" window (Fig. 18 ³⁹) and employs besides Renaissance motives on portals, gables and bay windows. To this tendency corresponds the Elbe facade.

Note 39. After Gerlitt, C. Kunst und Künstler am Vorabend der Reformation. Halle. 1890.

The other tendency strives for an apparent organism of facade architecture by a system of pilasters and cornices.

The former corresponds in its picturesque ground principles more to the art genius of the German people and to the humor of the time. Therefore it has also produced more important works than the second, whose justification substantially depends on the treatment of the proportions. The ideal system of architecture requires an extremely pure harmony of proportions in order to have an imposing effect. It is here treated merely decoratively. One enjoys the rich and pleasing effect without troubling himself much about the proportions or even concerning the symbolism of the architectural members. We found similar things in the Netherlands.

35. Design of Facades according to the Orders.

In this manner was treated the system of the south facade of the George building at Dresden. Another early example is the court facade of Palace at Dippoldis walde (Fig. 19 ⁴⁰) even if mistaken in the proportions of the pilasters to the

cornice, yet on the whole not without a sense of proportion. Of about the same time is the Court facade of the City Hall in Görlitz.⁴² More mature is the House No. 29 on the Neisse-gasse in Görlitz.⁴³ In the use of architectural members still slips in much awkwardness; but on some the treatment is very good and the intended effect is fully attained. Highest stands the magnificent portal of the Palace at Brieg (Fig. 20⁴¹), which was erected in 1552. Italians were engaged on this building; where and how the design for it was obtained cannot be decided.⁴⁵ A connection with the school of Lombardy appears to exist. The orders are used with freedom and intelligence; the graduation upwards is well considered, even the neglect of symmetry in the ground story has a striking effect. I believe that in this building may be recognized motives from Palace Municipio at Brescia. But in spite of the Italian master and of Italian prototypes, it is German Renaissance. In harmony of proportions and in perfection of form, not many equal it. The excellencies of this building are not in the least based on its small dimensions. The system in the decorative conception of the Germans is in general only applicable to small buildings.

Note 40. After Steche. Vol. 2.

Note 41. After Deutsche Renaissance. Abth. 11.

Note 42. See an illustration of this City Hall in Fritzsche, K. E. O. *Denkmäler deutscher Renaissance*. Pl. 91. Berlin. 18 1880-1891.

Note 43. Same. Pl. 95.

Note 44. After Blätt. für Arch. und Kunsthandwerk. 1890. Pl. 64.

Note 45. See Czihak, C von. *Beiträge zur Geschichte der Renaissance Baukunst in Schlesien. Early period in Silesia in text and illustration*. VI. 4.

36. Design with free Grouping.

Free from the fetters of the architectural orders, the German masters act with greater security. With correct tact they have not employed the system of pilasters and cornices on great structures, but there continued with the transferred Gothic manner of treating the facade, and they merely modified the forms more or less.

More important is the east wing of Palace Hartenfels near Torgau, built in 1533-1535 by Conrad Krebs. The four stories with late Gothic "curtain" windows do not themselves tell much; the court facade only receives an energetic subdivision by the staircase tower, by the galleries corbelled out at mid-height, and by the arched porticos arranged in two stories around the angle of the palace tower. The projecting pentagonal staircase tower ⁴⁷ rests on a rectangular substructure, to which lead two flights of steps. The angles are marked by piers, that are beset by ornamented bands. Between these piers ascends the open flight of steps. For an explanation of the design, the stairway of the Albrechtsburg in Meissen suffices; yet the master may also have known and utilized the magnificent stairway of the Palace of Blois. The connection with the George wing of the Palace in Dresden in details is very evident.

The Gothic forms, that have remained in Hartenfels beside those of the Renaissance, are excelled in the Palace at Dresden. The main building of the Palace was erected in 1547 by Caspar Vogt of Wierandt. Only the great court is preserved, whose monumental effect, besides the happy ratio of the heights to the ground area, is compelled by the well graduated contrast of the simply treated wall surfaces and the stairway towers, richly supplied with pilasters, the open portico in the middle of the north side and the high tower. The southern stairway towers with inclined cornices are the older, and the more monumental northern (Fig. 21 ⁴¹) are the later; on the northwest stairway tower may be seen the date 1550. On this building were Italians engaged. The beautiful portal of the Chapel is illustrated in Chapter 16; it exhibits direct connection with the Italian Renaissance. Renewed Italian influence may also be recognized in the ornamentation of the northern stairway tower.

Private buildings of the time from 1520 to 1560 are numerous; few have come down to us unchanged. Illustrations of plans are lacking, which would permit the recognition of the city style of architecture as related to the national house architecture.

For the enclosed architecture, the style is usually early stand on the street side, but above the heavy wall. This had as a result, that not rarely a wall was set back from the facade wall with a series of windows and projects from the surface of the roof, a series of buildings, that occurs in the Renaissance and Baroque, as well as in the early and late Baroque in the country, and especially the architecture of the city with the country house architecture. If the roof is animated by rapid projections, then there is some as seen relation to the facade architecture. The same

Resistance portals are numerous. The arch is usually enclosed by a series of columns or pilasters, which is owned by a freely designed cap. As the forms of the early Baroque were retained in detail, the composition also did not reveal itself further organically, but in certain standing on a profile step (fig. 22-24), and more rather composition are rare, like the beautiful double portal of the city hall at Regensburg.

Note 46. After Steiner.

Besides the Gothic curtain windows, there early occur windows, that within the form of the Renaissance (fig. 25-26). It is characteristic of the school, that on the window edge the moldings do not extend to the end of the window, but stop or are retained at about one-third the height.

Note 47. See the corresponding illustration in Chapter IV. Note 48. After Steiner's Renaissance. Note 49.

Besides the cancellated form of columns, there manifestly occur also the normal form of the shaft. The column is more common than the decorated pilaster. The basis of the form of capital is mainly the Corinthian vase capital of the time. The Renaissance in a rather late transformation. There is an early period with cylindrical heavy volutes, supported by rude acanthus leaves.

The capital of the column is almost without exception dry and heavy. For complete antichthonic, the lower capital

For the enclosed architectural style, the gable did not usually stand on the street side, but above the party wall. This had as a result, that not rarely a wall was set back from the facade wall with a series of windows and projects from the surface of the roof, a style of building, that occurs in upper Franconia and Vogtland, as well as farther east, and frequently in the country, thus permitting the assumption of a connection of the city with the country house architecture. If the roof is animated by gabled projections, then these have no near relation to the facade architecture. Yet some city houses with gables occur.

37. Details.

Renaissance portals are numerous. The arch is usually enclosed by a shrine form with columns or pilasters, which is crowned by a freely designed cap. As the forms of the early period were retained in details, the composition also did not develop itself further organically, but it remains standing on a puerile step (Fig. 22⁴⁶), and more mature compositions are rare, like the beautiful double portal of the City Hall at Pagan.

Note 46. After Steche.

Besides the Gothic curtain windows, there early occur windows, kept within the forms of the Renaissance (Fig. 23⁴⁸). It is characteristic of the school, that on the window enclosure the mouldings do not extend to the end of the window, but stop or are returned at about one-third the height.

Note 47. See the corresponding illustration in Chapter 17.

Note 48. After Deutsche Renaissance. Abth. 15.

Besides the candelabra form of columns, there manifestly occur also the normal form of the shaft. The column is more common than the decorated pilaster. The basis of the form of capital is usually the corinthian volute capital of the Italian Renaissance in a rather rude transformation. There is rarely found any except the shape elsewhere employed in the early period with cylindrical heavy volutes, supported by rude acanthus leaves.

36 The sections of the cornices are almost without exception dry and heavy. For complete entablatures, the lower portion

is seldom formed like an architrave, but most are composed of a cavetto and ogee, like the cornice itself. Fixed relative heights for the different parts of the entablature are wanting.

In ornament, the characteristics of the Lombard ornament mentioned in Art. 31 are found for the most part. The execution is conceivably variable; yet in general the sense for the true decorative effect of the forms was long vividly retained, and ornaments not satisfactory in respect to form, are frequently enjoyable by the happy treatment of the relief.

About 1560 the Renaissance assumed a different tendency even in these regions.

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Chapter 6. The German Renaissance in South and Middle Germany.

33. Survey.

In the broad domain from the Alps to the Harz mountains, the Renaissance won a more general employment from about 1530.

The currents are in manifold variations; but neither their origin nor their course may be clearly recognized at first, and the common predominates. Only exceptionally, for example in Nuremberg, does the style win an impressed local stamp. In any case there is apparently developed independently a rather similar conception of the forms of peculiar German character. The form treatment does not pass beyond a pleasing sturdiness. The style is complete about 1550. Its decorative nature permitted no organic development; the treatment of forms rather remained tolerably constant for decades. A closer study of the forms may also here permit an advance to be recognized; yet this does not proceed in the direction of power development, but in that of an increasing wildness of the forms. The innate tendency of the style from the beginning toward the irrational always appears more plainly.

Besides stone construction, wooden construction is distributed in many regions.

37 *48. House architecture of Nuremberg.*
For upper Germany, Nuremberg is the most important starting point of the German Renaissance; but even there in the city of Albrecht Dürer and of Peter Vischer, the architecture breaks forth relatively late, and it is not free from Gothic reminiscences until in the 17th century. The beginning lies in the realm of ornamentation. The models given by the little masters exert their influence, and as elsewhere, Renaissance motives penetrate into late Gothic decoration. Peter Flötner, the most important among the little masters, was then and thenceforth busied in the execution of architectural decoration, indeed in perhaps a limited degree as architect; the Hirschvogel Hall at Nuremberg and the beautiful Market Fountain at Mentz of 1526 (Fig. 24 ⁴⁹) must be attributed to him. Some panelings in Nuremberg bear his stamp; but one should beware of referring too much to him, and of making the name of Flötner the appellation of a species, like Veit Stoss etc. In the

...to the latter books, all other ...
...to describe moderns are more difficult than to a
...of the other arts.

Graphic features on the north bay window of the Renaissance of
...with the date 1414 and the earliest vestiges of
...the Renaissance on numerous buildings. The Renaissance par-
...on the place of the palatinate of the Gothic court with
...in the Renaissance No. 15 (Fig. 25) bear the date
...the Turner House in the Renaissance and the British-
...Hall in the same street.

The Tower of South House (Fig. 26) stands entirely a
...the transition from Gothic to Renaissance. The very remain-
...the great tower with its peculiar six-story tower and the half-
...subdivision of the tower story by columns recalls the French
...the building, without any being able to name a par-
...entirely. The building, however, lived for a
...form are predominantly Gothic. Ver-
...as the tower, whose arch is supported at the cor-
...In the tower is a Gothic portion
...the tower story. The Renaissance elements in the tower-
...of the tower story, particularly distinguished in last
...In the great hall of the third
...story, a portion of the ceiling was probably executed by Pe-
...The tower House is preserved almost entirely
...in its original condition and is one of the most precious mon-
...of the early German Renaissance; it bears the full ch-
...of a commanding youthful art. The new forces are active
...in the internal decoration with evident enjoyment, and are de-
...veloped with manual care. The rooms are comfortable, rather
...yet are not conservative.

It must be said that these remains one of the French Renais-
...as the Renaissance of the Italian Renais-
...the exterior -- the representation of the Italian Renais-
...It is a great wall, that was when

domain of architectural decoration, in which so much has been worked out, according to the pattern books and other examples, ascriptions to definite masters are more difficult than to those of the other arts.

Note 49. After Fritsch.

Simple festoons on the north bay window of the Parsonage of S. Sebaldus with the date 1514 are the earliest vestiges of the Renaissance on Nuremberg buildings. The Renaissance panels on the piers of the balustrade of the Gothic court with porticos in Winklergasse No. 15 (Fig. 25⁵⁰) bear the date 1516. The first Renaissance buildings originated in the third decade; the Tucher House in the Hirschgasse and the Hirschvogel Hall in the same street.

Note 50. After Brede. Nürnberger Motive. Nuremberg. 1894.

The Tucher or Cloth House (Fig. 26⁵¹) stands entirely at the transition from Gothic to Renaissance. The very remarkable court facade with its peculiar stairway tower and the bold subdivision of the upper story by columns recalls the French transitional buildings, without my being able to name a particular prototype. The builder, Lorenz Tucher, lived for a long time in Lyons; the forms are predominantly Gothic. Very peculiar is the portal, whose arch is supported at the centre by a Tuscan column. In the interior is a Gothic portico in the ground story. The Renaissance prevails in the panelings of the upper stories, particularly distinguished in that of a room in the second story. In the great hall of the third story, a portion of the paneling was probably executed by Peter Flötner. The Tucher House is preserved almost entirely in its original condition and is one of the most precious monuments of the early German Renaissance; it bears the full charm of a germinating youthful art. The new forms are applied in the internal decoration with evident enjoyment, and are developed with unusual care. The rooms are comfortable, rather small, yet are not oppressive.

Note 51. After Deutsche Renaissance. Abth. 1.

If much on the Tucher House reminds one of the French Renaissance, then at the neighboring Hirschvogel Hall -- at least on the exterior -- the representation of the Italian Renaissance cannot be denied. It is a garden hall, that was added

an old building in 1884. The building was a workshop
exhibition into stories and sometimes with a cold
first, construction and treatment of some intricate studies at
colours. I shall not here contrast the complexity, that it
is a kind of Peter Winkler. The great and pleasing quality
is that it is something interesting. The interior is
less serious; the proportions of the rooms are not any
and are not recovered by the decoration. But considering this
by itself, it has not a beauty and is very peculiar. In ad-
dition, the limited general effect is not to be denied
to the hall. The forms are those of an early, yet entirely

is very careful and beautiful. Winkler's approach is not
to be denied here. The two Renaissance buildings in the Pi-
colonne hold out interest by their external artistic indi-
viduality; they are not typical of the standard architecture
of the preceding period, and among references scarcely pro-
vided from them.

The anonymous artist's dwelling found its typical form al-
ready in the 15th century. One wing on the street and a se-
cond at the rear of the courtyard and in several houses connected
by passages along one or both streets. The ground plans of the
Teller House (No. 27) and illustrate the design. It is
well-known that this ground plan is not the only one; it
of local conditions, and with a limited area, the court some-
times entirely disappears.

With its three-story Renaissance style
in the former treatment, the Gothic never entirely vanished
during the entire period; not vaults, tracery gables, window
sculptures resembling Gothic and other things even occur in
the 17th century.

The external architecture is very simple, almost without a
decoration. The freedom in the 17th century have no substitu-
tion into stories or merely front window bands. Windows and
columns have continuous mouldings. Very common is a form of
window, in which the vertical forms show a cyclical round-
ing, against which even the eaves and corners of the segmental

to an older building in 1534. The building has a prominent subdivision into stories and terminates with a bold main cornice; composition and treatment of forms indicate studies at Bologna. I shall not here contest the possibility, that it is a design of Peter Flötner. The clear and pleasing subdivision has further something interesting. The interior is less satisfying; the proportions of the rooms are not happy and are not improved by the decoration. But considering this by itself, it has great beauty and is very peculiar. An agreeable and still dignified general effect is not to be denied to the hall. The forms are those of an early, yet entirely developed Renaissance, free from Gothic echoes; the execution is very careful and beautiful. Flötner's authorship is not to be doubted here. The two Renaissance buildings in the Hirschgasse hold out interest by their expressed artistic individuality; they are not typical of the Nuremberg architecture of the succeeding period, and strong influences scarcely proceeded from them.

The Nuremberg citizen's dwelling found its typical form already in the 15th century. One wing on the street and a second at the rear of the court are in several houses connected by porticos along one or both sides. The ground plans of the Peller House (Fig. 27⁵²) may illustrate the design. It is self-evident that this ground form is not the only one; it frequently suffers thorough alterations under the compulsion of local conditions, and with a limited area, the court sometimes entirely disappears.

Note 52. After Deutsche Renaissance Abth. 2.

In the formal treatment, the Gothic never entirely vanished during the entire period; net vaults, tracery panels, window mouldings resembling Gothic and other things even occur in the 17th century.

The external architecture is very simple, almost without exception. The facades in the 16th century have no subdivision into stories or merely light moulded bands. Windows and doorways have reentrant mouldings. Very common is a form of window, in which the vertical forms show a cylindrical rounding, against which stop the coves and rounds of the segmental

arch. The portals are similarly treated. The later favorite little apses (bay windows) are not yet common in the 16 th century. The street front frequently has a considerable width, and in such cases the ridge of the roof runs parallel to it. The surface of the roof is then animated by stately and richly treated roof bay windows, to which, as in the courts with porticos, are transferred to the wooden construction the forms of stone construction in a pleasing manner. (Fig. 28 ⁵³). The stories generally remain very simple, but there is developed on the gables greater richness of form; still these also remain massive and are free from bombastic Barocco of the north German gable. Only in the 17 th century appears here also a richer and heavier treatment of form, as on the gable of the Peller House or on the Scheckenbach House on the Karlstrasse.

Note 53. After Deutsche Renaissance. Abth. 1.

The artistic importance of the Nuremberg citizen's house in its external appearance depends not on richer or even more careful treatment of details, but on the simple and pure harmony between purpose and form, and on the masterly adaptation of the individual building to the entire street view. No city in Germany equals Nuremberg in the latter respect; proofs are found anywhere; it suffices to refer to a few. The Töpler, now Peterson, House on Panier Place (Fig. 29 ⁵⁴) terminates in an exemplary way the acute angle in which two streets intersect. On the opposite Hertelshof, Panier Place No. 9, the garden facade with the projecting stairway and the adjacent wide windows have a particularly excellent effect. The tall Fembo House at the ascent to the citadel is indeed in no wise exemplary in details, yet like the House No. 12 Königstrasse, it has an imposing effect in its location. Perhaps the best of all is the massive facade of the Heidegen House on Carolinenstrasse (Fig. 30 ⁵⁴) of unassuming dignity and unusually sympathetic, which before the erection of the adjacent Post Office dominated far the long row of houses. On the famous facade of the Peller House from 1605, that on Aegidienplatz, a stronger architectural subdivision by rusticated pilasters and cornices is the aim, and if these cannot stand criticism in all parts, yet on the whole an imposing effect is produced.

The building stands at the transition to the Barocco.

Note 54. After a photograph.

Greater richness than on the facades is developed in the courts. The typical form of the Nuremberg court is that with 41 porticos, which found its development already in the Gothic period. The court of the former Imhoff House on the Tucherstrasse, like the beautiful court of the Krafft House on Therserienstrasse ~~is~~ still entirely Gothic.

In the Renaissance courts the ground story is usually built of stone construction; the porticos of the upper stories are of wood, on the contrary, yet in the forms of stone construction. Either purely column and architrave construction, naturally not with the strength of the columnar orders, or piers with segmental arches and attached half columns, the motive of Roman theatre construction in a free transformation. The balustrades during the entire period continue filled with tracery; only for simpler construction do light balusters occur in its place. By varied graduation of the heights of the stories as well as of the projections of the columns and cornices, by changes in the location of the stairway towers, an extremely rich diversity of the constantly recurring ground motive is obtained. As one example of many may be named the beautiful court of the Funk House on Tucherstrasse. Very independently is the motive varied in the noble court of the Peller House.

The ground story of the houses contain housekeeping and store rooms. As tracery is characteristic for the panels in the balustrades of the court porticos, so is the net vault for the vaulted rooms of the houses. Here as there will the Gothic forms be retained until in the 17 th century; the vestibule and the beautiful rooms in the ground story of the Peller House of 1605 are still covered by net vaults.

The living rooms are in the upper stories, the third being that most richly treated. From a spacious anteroom are accessible the rooms next the street. Walls and ceilings of the good rooms were paneled, and many beautiful paintings are still preserved. In refinement of execution scarcely anything equals the beautiful works in the Tucher House. Good examples

the dignified and rich rooms of the Palace House, and the rich rooms of the Palace House and the hall of the Palace House on the staircase.

The Palace House patricians had in the vicinity of the city a large country seat, chateau or dining house, surrounded by walls and moat. The main building is almost invariably a rectangular house with a staircase like bay windows projecting from the roof beside the stairs, that is to say, the stairs are on the side of the house that formerly surrounded the house, not the stairs in its ancient form. The simple design cannot be compared with Italian villas; but in their unassuming appearance, they are not without artistic charm. In the immediate and more distant vicinity of Nuremberg are preserved many such small castles. A pretty example is that in Dittmannsdorf (Fig. 10).

10. House architecture in Swabia and Franconia. The form of city dwelling described above is not limited to Nuremberg; it is found in all Germany. In the Rhine and the Moselle and the Elbe and the Baltic, and in the two great houses, are good examples of the like type. But nowhere are the forms treatment of the early period and even today active to the extent retained as in Nuremberg; nowhere else is so the German has such a distinctly local character of the style been developed as there. It is therefore of no more general historical interest to pursue further the private architecture of other cities, even if it likewise presents much that is valuable; the description must then be a mere enumeration of individual buildings.

In the earlier Franconian cities are found numerous buildings of the later 16th century, frequently charming in design but seldom carefully worked out. Among the best is reckoned the old Palace of the Bishop of Bamberg of 1550 (Fig. 11), where the grouping of the different structural masses is particularly good. The building evinces its artistic feeling, and the exterior is particularly good. The building is particularly good.

are presented by the hall of the Fembo House, the beautiful paneling from the Eibra House in the Germanic Museum (Fig. 32 ⁵⁴), the dignified and rich rooms of the Peller House, and the rich rooms of the Peller House and the hall of the Merkel House on Karlstrasse.

The Nuremberg patricians had in the vicinity of the city their country seats, chateaus or fishing houses, surrounded by walls and moat. The main building is almost invariably a rectangular house with structures like bay windows projecting from the roof beside the gable, that animate the simple outline. Of the gardens that formerly surrounded the houses, none remains in its ancient form. The simple designs cannot be compared with Italian villas; but in their unassuming appearance, they are not without artistic charm. In the immediate and more distant vicinity of Nuremberg are preserved many such small castles. A pretty example is that in Lichtenhof. (Fig. 33 ⁵⁴)

40. House Architecture in Swabia and Franconia.

The form of city dwelling described above is not limited to Nuremberg; it is found in all Germany. In Rothenburg the Geiselbach and the Haffner Houses, and in Ulm the Schad House, are good examples of the like type. But nowhere are the form treatment of the early period and even Gothic motives so consistently retained as in Nuremberg; nowhere else in south Germany has such a distinctly local character of the style been developed as there. It is therefore of no more general historical interest to pursue further the private architecture of other cities, even if it likewise presents much, that is beautiful; the description must then become a mere enumeration of individual buildings.

48 In the smaller Franconian cities are found numerous buildings of the later 16th century, frequently charming in design, but seldom carefully worked out. Among the best is reckoned the old Palace of the Bishops of Bamberg of 1591 (Fig. 165), where the grouping of the different structural masses is particularly happy. Also the distribution of simpler and more richly ornamented parts evidences its artistic feeling, and the execution is proportionally good. The building remained

... In the morning the private buildings mostly empty
and public ones. The houses of the aristocracy and
the middle class are mostly empty in the morning.

... more by lighting and color than by their form.
In the morning two bay windows are opened at the cor-
ner of a street give to the street view an approach to monu-
mentality, that unfortunately disappears on closer examination.
St. Thomas and Mary.

... style buildings are found in the morning and evening.
In the eastern part of the country is noticeable the influ-
ence of the German school. Very great cities are waiting; for-
example, Berlin and Vienna in the northeast and westward in the
west are the most important; but they are not as important as
Hamburg gives for the most commercial class in the morning.
... for the morning and evening.
... in composition and development, it is in-
teresting above a proper modernity.

... is the house of the house and the house (to
be seen) (1882), with an Ionic order of columns in
the second story placed over a large entrance; the third
story is plain; the great hall of the house is placed in
the middle of the house. The lack of all feeling for the organic in
architecture seldom appears more clearly than in this house,
which is more ineffective in ornamental details. The ground
is the house No. 18 in the morning (1882). The ground
story is modernized; the house story and the style of the
transverse building are subdivided by houses and placed in
rows, which exhibit a good feeling for proportion. But the
the relief of the market and courtyard is relatively treated.
... to the north German series of houses. A house in the German
house in Coburg has a comfortable appearance, also around the
two and two low upper stories; but the house is coarse. No
no importance are also seen buildings in Berlin.

... in the morning and evening.
... in the morning and evening.
... in the morning and evening.

unfinished. In Rothenburg the private buildings nearly equal the public ones. The Barocco facade of the Geiselbrecht House (1596) is incomplete in design and execution. Some courts are picturesque, more by lighting and color than by their form t treatment. In Marktbreit two bay windows arranged at the corner of a street give to the street view an approach to monumentality, that unfortunately disappears on closer examination.

41. Thuringia and Hesse.

Manifold style tendencies are found in Thouringia and Hesse. In the eastern part of the country is perceptible the influence of the Saxon school. Very great cities are wanting; Merseburg, Halle and Erfurth in the northeast and Marburg in the west are the most important; but they neither approach the Hansa cities nor the great commercial places in south Germany. There are wanting architectural representations, particularly ground plans, for technically judging the private architecture of these provinces. In composition and development, it seldom rises above a proper mediocrity.

In Erfurth is the facade of the House zum roten Ochsen (to the red oxen) (1562), with an Ionic order of pilasters in t the second story placed over a Doric entablature; the third story is plain; the great gable of the transverse building is already Barocco. The lack of all feeling for the organic in architecture seldom appears more clearly than on this facade, which is nowise ineffective in ornamental respects. Better is the House No. 13 in the Fischmarkt (1584). The ground story is modernized; the upper story and the gable of the t transverse building are subdivided by hermes and pilaster orders, which exhibit a good feeling for proportions. Likewise the relief of the members and ornaments is suitably treated. The House zum Stockfisch (to the codfish) (1607) belongs more to the north German series of houses. A House in the Herren-gasse in Coburg has a comfortable appearance, high ground story and two low upper stories; but the forms are coarse. Of no importance are also some dwellings in Saalfeld.

42. Cities on the upper Rhine; Facade painting.

In the broad domains from western Thuringia and Hesse to s southern Swabia wooden construction predominates; first on t

the upper Rhine are again found important stone buildings. In Strasburg no important structure from the early period has remained; also few may have existed. ⁵⁵ Colmar possesses some interesting facades. On the so-called Kopf House, the windows with pilasters and cornices, as well as the volute gables, recall northern buildings. Peculiar is a House on Johannisplatz, whose court is enclosed by a wall below with open porticos next the street in the two upper stories. Very particularly picturesque however is a small corner House with stairway tower and bay window, whose uppermost story is surrounded by a gallery resting on strongly projecting stone corbels.

The wall surfaces on this House were adorned by paintings. This mode of decoration was a favorite in all south Germany, especially extended on the upper Rhine. That it took its origin from upper Italy may be assumed with tolerable certainty. The considerations of style, which oppose a painted sham architecture, and especially if treated in perspective, do not come into consideration for the German Renaissance. The appearance of simple buildings was yet pleasingly animated and enhanced by the painting. Holbein had already given unsurpassed models in his talented designs. There already originated in Augsburg in 1515 the frescos of the Fugger court, which were recently attributed to Jörg Breu, and Burgkmair painted the facade of the Gewerbehalle (Trades Hall) in St. Annastrasse. The nearly obliterated frescos of the Weber House must have been painted by Mathias Kager in the early part of the 17th century, and still in the late 17th century painted facades in Augsburg were not rare. To the early 16th century belong the very much injured paintings in the City Hall in Ulm, which still exhibit Gothic motives in the architecture. But the particular home of facade painting is on the upper Rhine. To the best belongs the painted architecture on the City Hall in Muhlhausen by Christian Vackensterffer from Colmar (1552). Stein-o-Rh. shows several pretty facades, of which that of the House zum weissen Adler (to the white eagle) is the most noteworthy. (Fig. 34 ⁵⁶). In Schaffhausen, Tobias Stimmer painted the House zum Ritter (to the knight) in 1570 in a very skilful manner. Likewise in Switzerland, facade painting was extended.

Note 55. Stüttmann, K. Zur Geschichte der deutschen Renaissance in Strassburg. Strasburg. 1906.

Note 56. After Lambert & Stahl.

48. Switzerland.

The Renaissance of Switzerland partly stands in close connection with the Italian; yet the ground form of the House is German, and the artistic treatment frequently takes its own course. Thus a beautiful House in Sursee near Lucerne (Fig. 35⁵⁷) has an entirely local toning of the motive, that also occurs elsewhere. Beautiful interiors with rich paneling are nowise scarce in Switzerland. A series of the best is preserved in the Landes Museum. Among them the famous room from the Seidenhof in Zürich excels all others in the richness of composition and care in execution; but the heart-rejoicing gracefulness of many simpler works of the earlier period no longer belongs to it.

Note 56. After Deutsche Renaissance. Abth. 17.

44. Southeast German. and Tyrol.

Likewise in Bavaria, in Austria and especially in the Tyrol is the relation to Italy like that in Switzerland. The pergolas, which here surround the market-places of many cities and frequently extend into the adjacent streets, are an antique motive, that originated from the forums of the Roman colonies. Under rain as under hot sunshine, traffic withdrew from the place into the pergolas. We find in grand development the places surrounded by porticos in some Italian cities, and if this be not alone peculiar to Italy, but likewise occurs in north Germany, in France and Spain, then must its wide extension in southeast Germany be still referred to the intimate connection with Italy. It has continued in these provinces until our days. Pergolas are still a motive not belonging exclusively to the Renaissance; but in southeast Germany, they are in great part from the 14th and 15th centuries. On the other hand, the appearance of the Tyrolean and Bavarian cities on the Inn and the Salzach changed in the late period of the Renaissance in so far, that chiefly in the 17th century horizontal terminations of the facades were introduced instead of the high gables. This motive and the way in

which it was introduced and distributed in various points for
 and but a miserable substitute for the noble character of the
 Italian houses.

If we want to recognize in the southern German architecture
 shoots of the Italian Renaissance, still into the northern an-
 tique provinces, the Renaissance did not find entrance from
 the south. The culture in the court of the Palatine at Trais-
 ion (1515) and those in the Archbishopric at Salzburg belong
 to the early German Renaissance. This movement had no
 successful development. A flourishing political existence,
 like other parts of Germany, Bavaria was never known, and con-
 sequently the residence cities of Bavarian dukes and of bishops en-
 joyed a certain prosperity. But the princes, like the nobles,
 lived and fantasized. In the broad domains from the Danube
 to the Rhine is no work of the German Renaissance, that
 would be of importance for the general history of architecture.
 The Renaissance in Austria is lacking a developed political ex-
 istence. A gateway of the culture in Vienna and a court with
 influence on the provinces. The culture began in the second half of
 the 16th century for its artistic development. More numerous than
 any other buildings appear to be the castles of the nobility.
 One of the first and earliest castles is in Bavaria. As in Bavaria,
 the German tendency of the Renaissance was early supplanted
 by the Italian.

France and some individual was the development of the Ren-
 aissance in the Tyrol. The Tyrolean Renaissance takes a mid-
 dle position between those of other Italy and of Germany.
 out it is by nature German. Great problems were not proposed
 to it, and it is not successful, though even in certain in-
 stances and in part of its course.

The German of the city house, frequently points to Italy; a
 one which are grouped the rooms of the house, is an ancient
 Italian one: it is found in many larger houses of citizens.

which it was introduced and distributed in Bavaria points toward Italy. Certainly the blind walls, that mark the gable, are but a miserable substitute for the mighty cornices of the Italian houses.

If we must recognize in the southeast German architectural style of the late 16th and the 17th centuries the weakende shoots of the Italian Renaissance, still into the Bavarian ancestral provinces, the Renaissance did not find entrance from the South. The porticos in the court of the Palace at Freising (1519) and those in the Bishopshof at Regensburg belong to the early German Renaissance. This commencement had no successful development. A flourishing political existence, like other parts of Germany, Bavaria has never known, and only the residence cities of Bavarian dukes and of bishops enjoyed a certain prosperity. But the princes, like the bishops, soon turned toward the Italian and the Netherlandish - Italian art tendencies. In the broad domains from the Lech to the Salzach is no work of the German Renaissance, that would be of importance for the general history of architecture. Likewise in Austria is lacking a developed political existence. A gateway of the Hofburg in Vienna and a court with porticos on the Graben are the only noteworthy remains of the German Renaissance. The painted House in Eggenburg from 1547 is noteworthy for its sgraffito drawings. More numerous than the city buildings appear to be the castles of the nobility. Some of the best are mentioned on page 65. As in Bavaria, the German tendency of the Renaissance was early supplanted by the Italian.

Richer and more individual was the development of the Renaissance in the Tyrol. The Tyrolese Renaissance takes a middle position between those of upper Italy and of Germany, but it is by nature German. Great problems were not proposed to it, and it is not monumental, though rich in charming little motives and is full of its course.

The design of the city house, frequently points to Italy; the motive of the court with porticos as a central point, about which are grouped the rooms of the house, is an ancient Italian one; it is found in many larger houses of citizens on

the Brennerstrasse. It is also a favorite for castles. It is gracefully developed in three stories in the court of Castle Kampann near Kaltern.(Fig. 36 ⁵⁸). If the space be too limited for the plan of an open court, then at least is a higher middle room arranged, that receives its light through the so-called monitor. Bozen is rich in such houses.

Note 58. From a photograph.

Likewise the motive of the pergolas on the ground story is common, and the upper termination of the facade is not seldom a shady cornice, projecting strongly in a great cavetto. But the preference for bay windows is German. They are usually polygonal, of moderate projection, and extend through all upper stories. A characteristic example from Brixen is the House represented here.(Fig. 37 ⁵⁸).

In Vintschgau and in Etschthal, south from Bozen, occur as other Italian motives, the open stairways on the exteriors of houses and open porticos instead of bay windows.

The form treatment in details also sometimes employed Italian motives, but handled then in a freer way. The decisive point is the treatment of the cornice. The entablature in three divisions of the antique orders; that is everywhere employed in Italy, scarcely occurs in the Tyrol, and thereby results a fundamental difference in the general appearance of the facades.

The equipment of the interiors by paintings and ceilings in wood entirely follows the Italian style. the work of Ortwein ⁵⁹ mentioned below gives a rich selection of these beautiful works. Picturesque interiors are in Castle Tratzberg; but the best are the works in Velthurns from the late period of the 16 th century. (1577-1586).

Note 59. After Deutsche Renaissance. Vol. 9.

With the active participation of the citizens in public life it cannot fail, that careful attention be devoted to city architecture. Its administrative organization is more an object of the history of civilization than of the history of art, for which it is of but medium importance. Some brief remarks, in which I follow the labors of Mummenhof ⁶⁰, may here suffice.

Note 60. Mummenhof, E. Das Rathaus in Nürnberg etc. p. 159 et seq. Nuremberg. 1892.

45. City Architecture.

Since the beginning of the 14 th century, some members of the Smaller Council had charge of architecture in Nuremberg and in other imperial cities. Their duty consisted of the control and accounting for the erection of city buildings. About 100 years later the city had yet but one architect. HE was still a deputy of the Council. In the course of the 15 th century, he became a salaried official, but at the same time remained a member of the Council. We learn of his duties by means of the architect's books of Lutz Steinlinger (1452 ⁶¹) and of Endres Tucher (1464-1475 ⁶²). They consisted of oversight of existing buildings, the control of the erection of new city buildings in its entire extent, in the direction of extinguishing fires, and in the representation of his office before the Council.

Note 61. See Mitt. d. Ver. f. Gesch. d. Stadt Nürnberg. Heft. 2. p. 15 et seq.

Note 62. See Publ. d. Lit. Ver. in Stuttgart. Vol. 64.

Technically director of the building office is the "preparer" on the Peunt; since the beginning of the 17 th century, there labor under him three city and work masters, two master stonecutters and one master carpenter. The preparer and the masters under him design and construct the buildings; only for fortifications were foreign engineers sometimes called.

The Nuremberg conditions are also typical for other cities. Magisterial regulations also applead early to private architecture. The oldest building ordinance, of which I have knowledge, was issued by Louis the Bavarian after the burning of the city of Munich in 1327; it may have been quite imperfect, but those of the year 1370, as well as the building ordinances from the 15 th century contained in the Red Book of Ulm, give rules entering into details.

46. City Halls.

The first rank among city and public buildings is assumed by the city halls. Their number is great. Just the 16 th c century is extremely rich in new city hall structures. The requirements were still simple; the ground story usually contained a large hall, broad porches or other sale rooms and some subordinate rooms. That or the upper story contained t

the great hall, the room for the sittings of the Great and the Small Councils, some clerks' rooms, and the rooms for administration of justice. Sometimes besides the City Halls, there existed separate chancellery buildings. In solving the programme, a wide room was assigned to the representatives, at least in the great and rich cities. The hall with its vestibules and entrances predominated. The broad corridors in the ground story sometimes served as store rooms, and the spacious porticos before the halls and chancelleries had also the practical purpose of serving waiting persons as a place for remaining, like the *sall de pas perdus* (waiting hall) of the French buildings for justice.

5 The City Hall at Schweinfurt scarcely contains anything but porticos and halls, like the Palladian-academic City Hall at Augsburg; on the contrary, the number of office rooms in the City Hall at Nuremberg is already quite considerable.

Likewise in the superstructure of the city halls is shown an endeavor to treat in an earnest and dignified manner the seat of the city government. If we look aside from the great and splendid structures in Nuremberg, Augsburg and Strasburg, which belong to a different style tendency, then the city Hall at Rothenburg-a-T (after 1572, by the Nuremberg master J. Wolf) stands superior among south German city halls. Before a Gothic wing with rich and slender tower, that contains in the main story the ~~great~~ hall and some side rooms, is placed the new building of almost the same size. Both together compose a mighty group. (Fig. 38 ⁶³). Much is not worked out in detail; but what unconstrained power is expressed in not only the general design, but also in the many details, in the great external stairs, in the dimensions and the form treatment of the vestibule, in the naive arrangement of the stairway tower, in the grouping of the windows etc. The forms of the vestibule and of the southern portal betray a more intimate knowledge of the Italian Renaissance, than we find elsewhere among German masters.

Note 63. After a photograph.

Of the same time as the Rothenburg City Hall, even if smaller in dimensions, is that at Schweinfurt (Fig. 39 ⁶³), built in 1570 by Nicolaus Hofmann from Halle. The building pleases

by its boldly clear grouping and the elevated dignity of its proportions, in which it excels most works of the German Renaissance. The builder was indeed acquainted with the City Hall at Altenburg, which was erected in 1562-1564 after the designs of Nicolaus Gromann. It is astonishing at this building, that is allied to the Saxon school in its details, with what simple means the great mass is animated and subdivided. In the elevation of the tower are perhaps to be found recollections of the stairway tower of Castle Hartenfels near Torgau.

Note 64. After Fritsch.

The City Hall in Heilbronn was slowly built after a fire (1535). The simple facade is preceded by a ramp supported by Ionic arcades, up to which lead steps at both sides. Before the middle of the third story and rising above the roof cornice are arranged the dials of an astronomical clock within a graceful architecture of columns and pilasters. To the end of the century belong the rear wing of the City Hall and of the adjacent Syndics' Building. On these also the window mouldings are still Gothic; only on the beautiful gables is developed a greater richness of form. In the contrast of the richly subdivided gable to the simply treated facades, these buildings are particularly characteristic examples of the developed south German Renaissance. In Baden, the little City Hall at Gernsbach (of 1617) still belongs to the good Renaissance according to the spirit of the composition, in spite of its Barocco treatment of the details. On the City Hall (Chancellery Building) at Constance, the court with open porticos and the remains of painting is as pleasing on few works of the German Renaissance. Only an insufficient representation of the intimate charm of this court is given by Fig. 41.⁶⁵

Note 65. After a photograph.

The City Hall at Lucerne, located on the sloping bank of the Reuss, rises above an open portico. The second story is a ground story above. The composition is clear, and the treatment of the forms is unusually careful. The effect is substantially based on the good graduation of the heights of the stories.

47. Other Public Buildings.

For the judgement of other public buildings, few of which

I know from my own observation, it is especially doubtful, since almost no good plans have been published. Just here would knowledge of the ground plans be of importance, in order to clearly reach the basal questions, the requirements that these buildings had to fulfil in internal respects.

48. Buildings for Higher Instruction.

In artistic importance the buildings for higher instruction precede. They are not only city institutions, but in part are also foundations by princes.

For the plan of the universities, the intimate relation in which they stood to the Church was a determining influence. It is to be more fully investigated, what relations existed between the universities of the Renaissance and the Jesuit colleges, and how both were developed out of the plan of the mediaeval monastery. At the University of Würzburg, (Fig. 42⁶⁶), a foundation of the Prince Bishop Julius Echter von Mespelbrunn, the analogy is striking at once. The buildings surround an approximately square court. On the south side of the court lies the Church. The University with its stately corridors and high stories must make an important impression, and it is still imposing by its earnest dignity. The forms on the exterior are those of the Renaissance. The rusticated arcades of the court already stand at the transition to the Barocco. I shall return to the Church in Chapter 11. The University at Würzburg was begun in 1582; the design was by A. Kal, the erection by W. Beringer from Freiburg-i-B.

Note 66. Courteously furnished by University Inspector von Horsig.

We find a similar treatment of forms on the Renaissance facade of the City Hall (Fig. 43⁶²), as on the arcades of this university court. The former University at Altdorf is unimportant.

Note 67. After Fritsch.

Among the gymnasiums, that at Ansbach (1563) is the most important. The four wings are grouped around a simple court with porticos. The southern adjoins the Church of S. Gumpertus. The internal subdivision is no longer the original one, since the building is now transformed for judicial purposes.

On the other side, the exterior has remained in original form. The ground story is separated from the upper story by a bold cornice, heavily decorated with a series of scrolls. The spaces are of various sizes, and the windows are of various shapes. The ground story is divided by a series of pilasters, and the upper story is divided by a series of columns. The building is a fine example of the style of the period.

The building is located in the city of London, and is a fine example of the style of the period. It is a two-story building, with a ground story and an upper story. The ground story is divided by a series of pilasters, and the upper story is divided by a series of columns. The building is a fine example of the style of the period.

4. The building is a fine example of the style of the period. It is a two-story building, with a ground story and an upper story. The ground story is divided by a series of pilasters, and the upper story is divided by a series of columns. The building is a fine example of the style of the period.

5. The building is a fine example of the style of the period. It is a two-story building, with a ground story and an upper story. The ground story is divided by a series of pilasters, and the upper story is divided by a series of columns. The building is a fine example of the style of the period.

On the other hand, the exterior has retained its original form. The ground story is separated from the two upper stories by a bold cornice, thereby producing a very distinct subdivision of the heights. The surfaces are otherwise animated by ashlar-work in plaster and by sgraffito friezes. Barocco transverse gables project from the surfaces of the roof and crown the building, that forms an interesting group with the adjacent S. Gumpertus' Church.

The Gymnasium in Rothenburg is similar in composition and treatment of form to the City Hall there. That at Coburg, (Fig. 44 ⁶⁷), a foundation of Duke Johann Casimir, whose statue adorns the angle, was built in 1500 and is pleasing by the good distribution of windows and wall surfaces. Gables and transverse gables are ornamented by pilasters, volutes and obelisks. A simple and dignified structure.

49. Hospitals.

Hospitals already existed in great numbers during the middle ages; the 14 th century is particular exhibits many foundations. Among those of the Renaissance period, the Julius M Hospital in Würzburg is the greatest. However the buildings were rebuilt at about the end of the 17 th and the course of the 18 th centuries, so that nothing now remains of the foundation buildings. The Hospital at Rothenburg is a great and simple building, stately, yet without pretension.

50. Buildings for Commerce and Traffic.

Buildings for commerce and traffic were not lacking in the commercial cities of upper Germany already in the later middle ages. In Schongau on the Lech existed from 1420 a bale or storehouse, wherein the goods passing between Italy and Augsburg were deposited for payment. The buildings were at the same time a weigh-house and a granary. In Nördlingen, the Paradies is an old wooden structure from the 14 th century, intended for use by butchers, and especially for trade in hides, and which is still in use. The Granary in Nuremberg is a stately Late Gothic building erected in 1498; it contains in the lower story a great hall for traffic, with storerooms in the upper stories. The building was rebuilt in recent years. This arrangement, resulting from the purpose

of the building and from the manner in which traffic in country products was carried on until our time, we likewise find in the granaries of the 16 th and 17 th centuries. The most important are indeed those at Ulm, built in 1591-1594 by George Buchmüller, and those in the city of Steyr in upper Austria (1.12). They are simple and suitable structures; the few decorative accessories are plaster ashlar-work and sgraffito. The Abattoir in Nuremberg, a building of the ending 15 th century, has a great portico of wooden construction in its ground story; its artistic importance is not great.

Concerning guild halls and rooms for the sexes, I cannot speak from my own observations. Indeed but few have remained unchanged. The same is true for the old inns. Under the commercial conditions very different from our own, the requirements for great rooms were far less than now; but there must be spacious courts, stables, and sheds for protection of wagons. Such designs may still be seen in the smaller cities; but I know none of artistic importance. This entire domain belongs rather to the history of civilization, than to the history of architecture.

51. Fortifications.

All cities were still fortified in the 16 th and 17 th centuries, and the larger ones had their arsenals. This realm also but partially concerns the history of architecture.

The fortifications during the later middle ages consisted of wall and ditch; as a higher expression, the casemate was inserted between the two. The side protection was by the semicircular or angular projecting towers. For the city gates was still common the form of a gate tower with forecourt and drawbridge, but besides which the form of the tower fort already occurs early, where the gateway leads through a greater preceding work (barbican), and within which this leads, not through the tower itself, but beside it into the city. Of the last kind are the Nuremberg tower forts. The walls with their towers and the high tower forts of the middle ages frequently have a massive architectural effect. But when in the course of the 16 th century, artillery was systematically developed, there appeared instead of the old walls and barbicans, the system of low bastions and curtains with their earth emb-

embankments. Architecturally noteworthy general fortifications of the time of the Renaissance therefore scarcely exist; but there still arose important detached works.

The fortifications of the city of Nuremburg were completed by the four gate towers built in 1554-1568 after the plans of George Unger. The towers stand on the axes of the streets, and the gateway leads through the forecourt at the side. The four famous towers of the Laufer, Frauen, Spittler and Neuen gates are not complete rebuildings of the 16th century, but are merely new exteriors of the ancient rectangular towers. They may be compared to great columns. In their rounded form as entirely isolated, they happily contribute to the total view of the Nuremburg tower forts, none of which has unfortunately remained entirely unchanged. Their notable individualized form already made them typical of the city, soon after their erection; they assume a predominating place in the view and perspectives of the city from the late 16th century, and they indeed combine definitely, if not in the view of the city, yet in certain parts of it.

In Nördlingen are the slender round towers of the Deininger and Eopsinger gates, even if far removed from the grandeur of the Nuremburg towers, yet they are distinguished by good proportions and by suitable outlines, and the Reimlinger Gate with defensive projection and protecting roof has at least a picturesque effect. The Nördlingen gate towers were built by Gideon Backer toward the end of the 16th century. The Powder Tower of Castle Burghausen, projecting toward the ^{Wöhr}Wöhr, a small lake, surpasses in dry massiveness the Nuremburg gate towers, but it is cast far into the shade by the mighty bulwark of the Munot in Schaffhausen.

52. Arsenals.

Among the city arsenals, that of Nuremburg was indeed the greatest. At the entrance stands a small administration building with thick angle towers; beyond are found courts and great magazines. The very extensive design presents nothing of artistic interest, except in the administration building and the graceful little stairway towers of the single portico. The Arsenal in Schaffhausen was built in 1617 by Johann Jacob Meyer. On the stately building, the use of forms and motives

of the early Renaissance is striking. The Arsenal in Coburg is a simple dry building of the beginning of the 16 th century. The beautiful facade of the Augsburg Arsenal belongs to a different series.

53. Castles in general.

The highest problems placed before the German architecture of the 16 th and 17 th centuries, however, were by the nobility with their castles and palaces.

The castle of the Renaissance was derived from the fortified building. The mediaeval castle was entirely a defensive structure. Reasons of fortification determined the choice of location, and thus fixed the form of the fortress. To convenience of arrangement as a dwelling and to artistic equipment, very little attention was paid, and in general the castles were hard and uncomfortable, according to our ideas of habitation. Some splendid examples and exceptions cannot neutralize this general impression. From the fortress placed on a lofty hill or in a lake is to be distinguished the city citadel. There the middle ages already sometimes had to satisfy high needs as habitations, even in splendid treatment. Like the capitol of the Roman cities was it a part of the city fortifications. It is not only enclosed and capable of defence on the outer side, but also toward the city, not merely where it has an elevated location and towers above the city, as in Nuremburg or Burghausen on the Salzach, but also where it lies no higher than the city, as in Munich or Stuttgart. As the seats of rulers like princes or bishops, already in the 15 th century were they more richly equipped than the isolated knight's castle. The Albrechtsburg at Meissen, the Castle at Ingolstadt etc. are splendid examples; their great vaulted rooms still make a stately impression.

The transition from the castle to the palace appears in the 15 th century; it was in full career in the 16 th; but even in the first half of the 17 th century, it was not entirely completed, and but few palaces are entirely free from defensive constructions. This is on the one hand based on the fact, that the palaces were seldom erected as entirely new structures, but were chiefly extensions and reconstructions of older

castles, on the other hand, that the French chateau architecture, which was more or less a prototype of the German, still permits its derivation from the castle to be seen plainly in even the 16th century. The outer and inner castle is transferred to the "lower court" and the "court of honor"; a regular plan predominates, without strict symmetry being an object in all cases. Angle towers and dormers at least retain the animated outlines of the ancient castle. For smaller chateaux men were satisfied with one court, around which were grouped the buildings on three or four sides. The angles were externally marked by raised walls or by towers. The motive of the single court with porticos, that was so widely distributed in the Italian palace, is rarely found in France. If space is lacking for an internal court, then even for the smaller buildings, the grouping of the masses of the structure is animated by four bold angle projections. In the treatment of the facade, the subdivision by pilaster orders predominates. The ornament is fine and graceful, though frequently somewhat austere. In the early period the connection with the school of the Certosa is not to be denied.

We likewise meet with these basal tendencies of the French chateau architecture in the German. Yet it is to be more fully investigated, how far an independent development produced similarity of plan under the compulsion of like conditions. In Germany also in the 16th century were lessened the requirements for defensibility. The possibility of defending the city citadel against the city was reduced or entirely omitted, and the country seats of the nobles were not built exclusively on the heights, but also on the plains. A wet ditch was regarded as sufficient for the defense of the dwelling; this was even lacking here and there, as on the old Chateau of Schleissheim, built by Wilhelm V.

For new designs, a regular ground form was the aim for the general plan. The buildings enclosed a rectangular court.

72 Likewise to the regular arrangement of the ground plan in detail was greater attention paid than in the middle ages. The mediaeval castle was an uninhabitable structure; passage within the dwelling occurred entirely through the rooms. Now corridors were arranged. In the Palace at Baden (Fig. 45⁶⁸),

begun in 1569 by Caspar Weinhart from Benedictbeuren, a corridor extends through the entire length of the building. On both sides are arranged the rooms, and nearly every one has its own entrance. If the buildings surround a court with porticos, then these open porticos take the place of corridors; thus in the Palace at Stuttgart (Fig. 46⁶⁹). In upper Bavaria, in Austria and the Tyrol, the grouping of the buildings around a rectangular court with porticos is the normal form of the seat of the rural noble.

Note 68. From Lübke, W. Geschichte der deutschen Renaissance. Stuttgart. 1872-1873.

Note 69. From Deutsche Renaissance. Abt. 37.

But the corridors in nowise find general acceptance, and especially in princely palaces, the adoption of Spanish etiquette seems to have stood in the way of the common execution of the system. Access to the apartments of the princes must lead through several anterooms guarded by halberdiers. Interesting information is afforded by Philipp Hainhofer's familiar Relation of the year 1611.⁷⁰

Note 70. See Zeits. d. Hist. Verein f. Schwaben u. Neuburg. Vol. 8. p. 66 et seq.

The requirements concerning number and size of the living apartments of the princes were still moderate; but numerous and large rooms were necessary for the numerous courtiers and servants. Also the number of guest rooms was considerable. The highest demands were those of the state apartments. Besides the audience rooms with their anterooms, almost every palace contained a stately festal hall. Furthermore the palace chapel is an essential part of the great castles. It is generally placed in the main building, rarely in a separate structure. Already before the middle of the 16th century, the stairway with a straight flight finds acceptance from Italy elsewhere; but the most widely distributed form of stairway during the entire century continues to be the winding.

For the distribution of the rooms in the separate stories, there indeed existed no entirely fixed rules; yet it passed as normal, that in the ground story should be placed official and housekeeping rooms, in the second story being the living and state apartments, with the rooms for servants in the upper.

The internal treatment of the rooms was rich and splendid; of all this magnificence, but little has been preserved. Vestibules and corridors, as well as porticos were mostly vaulted; the usual forms of vaults are the net vault and the groined cross vault; the latter only from the late 16th century onward. The treatment of the living rooms did not substantially differ from those of the rooms of citizens. Painting of the walls and ceilings is the most common form of artistic treatment; there further occurs stucco-work, Gobelin's tapestry and mural painting.

To the early period belong the simple and beautiful rooms in the third story of the Trausnitz near Landshut (about 1535) with ornamental paneling, sober coffered ceiling and beautiful stoves. Overrich and already somewhat Barocco is the paneling and ceiling of the master's room in the fortress of Coburg; its beauty consists more in details than in the general effect. More than in Germany remains in the Tyrol--I mention later the palaces of Tratzberg, Velthurns near Brixen, Ambras and others.

54. Larger Halls.

The highest, that the architectural ornamentation of the Merger Renaissance could produce, it undertook in the great state halls of the princely palaces. The proportions of these halls have become foreign to us; they are long and low; the length is usually about three times the breadth, and this is important, about one-half greater than their height. In the Spanish Hall of the Palace of Ambras in the Tyrol, the style of the wooden ceiling is German, that of the walls with stucco-work, grotesques and the life-size statues of Hapsburg princes being Italian. The great hall of the Palace Hohenlohe at Weikersheim (about 1605) is adorned by painting and hunting trophies; the ornament is already very Barocco and the general impression is fanciful. Of the most appropriate magnificence is the hall of Palace Furstenberg at Heiligenberg (1584; Fig. 47⁷¹). The rather Barocco forms indicate Netherlandish influences.

Note 71. From a photograph.

In the palace chapels, men frequently adhered to Gothic forms, that were retained in the church architecture of the Ren-

Renaissance until in the 17th century. The Palace Chapel in Stuttgart has a Gothic net vault, and further the Chapel of the Friedrichsbau at Heidelberg, as well as those of the Palace at Aschaffenberg from the early 17th century, is Gothic.

55. Most important monuments.

But few of the great palaces were entirely rebuilt anew in the 16th and 17th centuries; generally only certain parts were built new; this frequently concerned merely additions to existing buildings. In the latter respect, nothing higher was indeed attained than in the splendid palace court at Merseburg. The stately Gothic building was erected by Bishop Thilo von Trotha in the years 1480-1489, and it encloses on three sides the great court, that adjoins the north side of the Cathedral. From 1605 onward this Palace was transformed under Duke George von Sachsen by the architect Melchior Brunner. The forms of this transformation are those of a developed Renaissance tending toward Barocco, bold and still not bombastic, of excellent execution. Whatever new is added is indeed not very much, and yet the whole has the character of the late Renaissance. There is nothing puerile in the old or in the new; the simple rectangular design is beautifully animated by the high gables of the roof; bay windows, portals, and by the stairway tower (winding in stone); very happily added is the beautiful bay window, that breaks the symmetry of the long facade without entirely destroying it. Now the ivy and wild vine even heighten the picturesque impression of the court.

Among the buildings entirely belonging to the Renaissance, are reckoned the portions of the Palace at Neuburg on the Donau built by Otto Heinrich and his hunting Castle Grunau, as the earliest. I saw Palace Neuburg a number of years since and am unable to state in detail, how much of the extended and stately buildings belong to the early period. On the oldest parts occur Renaissance forms in a very immature conception beside those of the late Gothic; only the decoration of the vault over the gateway (1545) is executed in pure and beautiful Renaissance forms indeed by Italian stucco-workers.

About contemporary is the Palace at Tübingen, built by Duke Ulrich. In the late 16th century it was considerably trans-

transformed and enlarged. On the Palace, which I have never seen, the fortress character appears to preponderate; it is still substantially Gothic; the Renaissance forms on the porch and other places are mostly decorative additions with imperfect treatment of forms. The portal to the inner court of the Palace ⁷² indeed likewise belongs to the time of Ulrich and was merely restored in 1579; on the contrary, the outer portal ⁷³ only originated about 1610, with its Barocco upper portion as well as the entire wide gateway.

Note 72. See Fritsch. Vol. 4. p. 270.

Note 73. See the same. Pl. 269.

The old Palace at Stuttgart (Fig. 46), a design of the 15th century, was from 1533 rebuilt anew in great part; Aberlin Tretsch is named as the architect. Of the older building only the eastern wing remains. The exterior has yet an appearance entirely like a castle; entirely plain, it is only effective by its mighty and simply subdivided masses. Three sides of the court are surrounded by porticos. Ever new charm is won by the motive and its effect is always assured. Here is obtained a particularly piquant effect by the interruption of the uppermost portico above the middle of the south side and the extension upwards beside the interruption. The general effect is here principal; much in details remains incomplete. Of the formerly splendid internal treatment only remain some portals and the Palace Chapel, restored some years since. The rich net vault is still Gothic. On the former treatment and the garden, see the work mentioned below.⁷⁴ To the subordinate structures of the Palace also belongs the Casino (Lusthaus), built by George Beer in 1575-1590, torn down in 1846. It is dangerous to judge of a building no longer existing. But the attempt must here be made; for scarcely elsewhere originated a structure of similar importance within the narrow domain of the style of the German Renaissance of the 16th century, in which the artist could so purely embody his ideal, as in the Casino. The building was not intended for daily use, but only for recreation and for greater festivals at the court. Likewise in it as in most works of the German Renaissance is the purpose expressed more appropriately in the internal and external appearance. The German Renaissance has

produced more important works, but none that bears a gayer and more festal stamp than this peculiar building. And by what simple motives is this expression attained! A great rectangular structure without any groupinm is surrounded on all sides by a portico, at the angles being round towers; open stairways at the middle of the longer sides lead to the upper story; over the landings are the upper stories of the porticos; great and richly grouped windows and rich pables animate the nucleus structure. In the interior (Fig. 48 ⁷⁵), the ground story contains a hall in 4 aisles with water basins, and the upper story is one great hall. The lower halls may be charming, though somewhat heavy; on the contrary, the great hall doubtless had a grand effect. Before all the proportions of height are freer than for most other great halls.

Note 74. Lübke. Vol. 1. p. 358.

Note 75. From Fritz.

The main building of the Palace at Baden was built after 1559 by Gaspar Weinhart from Benedictbeuern. It is connected by porticos with an older portion of the Palace. The lower portico has wide arched openings on Doric columns; in the upper portico occur two arches over one in the lower one; the columns are Ionic. The forms are bold and of rare beauty in drawing, permitting the recognition of the study of Serlio's books on architecture. Particularly charming is the small domed structure on the garden terrace, that the stairs cover as a prison.

Farther northward is the Plassenburg near Culmbach, to be mentioned as a castle of the Margrave of Brandenburg-Bayreuth. After it was restored in 1552, it was rebuilt anew under Margrave George Friedrich between 1559 and 1569. Caspar Vischer is mentioned as architect; Aberlin Tretsch and Blasius Berwart also participated. The Plassenburg was first of all a strong fortress, and it is imposing as such, even after the partial furbishing by the Bavarians in 1808. The court has artistic importance. Its effect is based on the contrast between the upper and richly decorated porticos and the plain ground story. In this contrast is also the division in height expressive, while the proportions of the porticos in themselves are made small. In a naive way, all surfaces of the upper story

are too richly adorned by ornamental reliefs and medallions. The contrasting of simply and richly treated parts, by which the Renaissance masters attain such great effects, is here carried out in a happy and even imposing way, so that we gladly overlook the weakness, that the composition undeniably possesses.

In Palace Heldburg in Meiningen, the new (French) building was erected in 1560 by Nicolaus Gromann. The two-story structure is animated by bay windows, but is not important; only the bay windows ascending from below have a rich, though somewhat dry ornamental treatment. Their orders of pilasters and the low gables indicate Italian or French prototypes. The ducal architect Gromann came from the Saxon school and worked on the Palace of Torgau in 1543-1545. He sought here to free himself from the school. What grounds determined him thereto are unknown. I am unable to state what style tendency the numerous buildings of Gromann followed, that Gröschel has enumerated in his essay mentioned below.⁷⁸ On the City Hall at Altenburg, that he designed but did not erect, he again stands within the school.

Note 76. After Ewerbeck. Abt. 20. Pl. 15.

Note 77. After Ewerbeck.

Note 78. After Gröschel, J. Nikolaus Gromann und der Ausbau der Feste Heldburg etc. Meiningen. 1892.

After Wilhelm V the Bavarian court favored Italian and Italian-Netherlandish art. Of the older buildings in Munich may be mentioned the Court of the Stables built under Albrecht V, now the Mint, a court with porticos of depressed proportions and heavy detail forms, erected by court architect Heinrich Egkel in 1563-1567. Of the palaces of the Bavarian nobility little is preserved, the best being in Palace Ortenburg; the ceiling of its hall is one of the most beautiful in all Germany. What arose after the thirty years' war -- houses in lakes with angle towers and courts with porticos, like Palaces Hohenkammer, Tüßling, Schwindegg and others -- is in part quite beautiful, but not important and with simple treatment of forms. The Tyrolese castle has already been considered in Art. 44. In Austria are to be named the stately and richly

treated court of Palace Schalaburg, the defensible Castle of Michelstätten, with its rich court with porticos, and Castle Schleinitz near Eggenburg. In Schalaburg the details of the composition are in part something wonderful, but the ornaments are of great beauty.

Chapter 7. The Renaissance in the Netherlands.

56. Preliminary Remarks.

The succeeding monuments may scarcely lay claim to a higher individual importance. Some years since I hastily traveled over a part of the Netherlands, devoting my attention chiefly to churches. I have only retained general, though tolerably definite impressions concerning secular buildings. What I may present here is based on the frequently mentioned works of Ewerbeck and Ysendyck, as well as the work of Galland ⁷⁹ mentioned below, which is unfortunately limited to Holland. Contrary to the endeavors of Galland to separate the different tendencies within the Renaissance of Holland, I must in a comprehensive representation rather emphasize what is common to the entire Netherlandish Renaissance.

Note 79. Galland, G. Geschichte der Holländische Baukunst und Bildnerei in Zeitalter der Renaissance etc. Berlin. 1832.

The ^{57. General} secular architecture of the Netherlands attained a height in the public buildings of the 14 th and 15 th centuries, that it never surpassed later. But also in the period of the Renaissance the public buildings continued to be the most important monuments, the structures in which the tendencies of the Netherlandish Renaissance are most clearly expressed. The city houses never have an importance similar to that in upper Germany. The citizen's dwelling in the Netherlands, whose narrow and deep ground plan was neither favorable to architectural development in the interior nor on the facade, had already found its typical form in the middle ages. The Renaissance sometimes changed the external dress, though often not notably, and besides facades subdivided according to the orders, there still occur in the 17 th century those with Gothic motives in composition.

Already in Chapter 2, I have already shown in the Renaissance of the Netherlands, that the adoption of decorative motives of the Renaissance denoted no break with the traditional principles of composition, and that the antique orders were employed in the treatment of facades in merely a decorative sense. This did not entirely change later; yet an advance to a severer conception is likewise not to be denied. It may be connected therewith, that the theorists in architecture early

acquired influence over its practice. Already in 1539, Pieter Koek von Aelft worked on Vitruvius, and a little later translated the Architecture of Sebastian Serlio. He was followed about the middle of the century by Hans Vredemann de Vries, a man of rich and well trained talents, who unfortunately lacked grace, with his numerous technical works and an edition of Vitruvius, not to mention other writers on architecture and pattern designers. An architecture, that in great part derives its motives from pattern books, must necessarily become eclectic; but in spite of Serlio and of Vitruvius, the Renaissance of the Netherlands remains national. For the treatment of forms in detail are injured by the fact, that the forms were not developed from the conditions of the materials, but were sketched with pencil on paper. They exhibit the method of their design only too frequently.

58. Architecture of Houses.

As in all Northern countries, wood was also in the Netherlands the original building material. Pure wooden construction scarcely occurs again in the 16th century; but half-timber buildings covered with wood are found here and there. Purely Netherlandish is a form of dwelling, in which the ground story and a low intermediate story are in wooden construction, the upper stories being executed in massive stone construction, mostly corbelled out on consoles. Examples from Zalt Bommel may be found in Ewerbeck's work.⁸² The reason for this singular construction is indeed, that in this manner was it possible to introduce sufficient light in the ground story, even in narrow streets. The same form also occurs constructed in stone. A house in the Voorstraet at Utrecht (1619; Fig. 49⁷⁸) is a good example of this type, which never can have a monumental effect.

Note 80. From Ysendyck.

Note 81. From Ewerbeck. The gable is restored according to old drawings.

Note 82. From Ewerbeck. Abt. 17 and 18. Pl. 12.

Yet even when executed in stone, not only a monumental, but even a simple and stately effect is refused on account of its narrow and deep ground plan. The narrow facade with its three

windows prevents enhancement to greatness, an effect entirely by surfaces; charm can only consist in the graceful development of small motives.

A favorite subdivision of house facades, Gothic in its nature, is by blind arches over the rectangular windows. They are either recessed in the surface of the wall, as in the old Latin School at Nymwegen,⁸³ or they project from it. The latter form is most used. It is found in numerous examples in Delft and Dordrecht (Fig. 50⁷⁷). The supports for the arches are often charmingly treated in the style of the early Renaissance. These Gothic-like facades are usually crowned by a single stepped gable. The material is brick or brick combined with cut stone. The mixture of the materials is characteristic for the Netherlands; it makes possible a rich treatment in relief and bold color effects, but it frequently detracts from a quiet general effect.

Note 83. See Ysendyck. Portes. Pl. 6.

59. Elevation according to the Orders.

That the columnar orders were also employed during the early period on narrow facades has already been mentioned.

The House zum grossen Salm (to the great salmon) in Mechlin (Fig. 3) is one of the earliest examples. A similarly free use of the orders is found on the House der Tuchmacher (of the weaver) on the Great Place in Antwerp⁸⁵ and on a small house in Oudenarde.⁸⁶ On these three examples are found blind arches over the windows. Yet more freely handled are the orders -- half columns and human figures -- on the noteworthy House der Schützengilde (of the Archers' Guild) at Antwerp (Fig. 51⁸⁰); the derivation from wooden construction is not to be denied there. To the late period of the style (1644) belongs the House of the Gerber and Schüstergild (Tanners' and Shoemakers' Guild) in Antwerp; a bold effect is attempted, not without result. But with the small width of this facade and with the proportions fixed by the axial division and the heights of the stories, a monumental effect could never be produced, indeed only a really free treatment of the orders. A successor in this direction is shown by a charming House in Utrecht (Fig. 52⁸¹), that was built about the middle of

the 16 th century.

Note 84. Ysendyck. Portes. Pl. 6.

Note 85. The same. Pl. 26.

Note 86. Ewerbeck. Abt. 9 and 10. Pl. 24.

Note 87. The same. Pl. 24.

60. Public Buildings.

Far higher stand many public buildings, on which the same system is employed. A handsome example was the central building of the City Hall at Utrecht, built in 1545-1547 by Wilhelm van Noorts; it is only preserved in drawings.⁸⁸ The facade was 5 axial divisions in width and was built with three pilaster orders. On the decorated surfaces of the friezes and the pilasters, there prevails the joy in ornamentation of the early Renaissance; but the proportions are not free and are crowded. From the opposite defects suffers the system of a House in Amsterdam, given by Galland.⁸⁹ Narrow pilasters are set much too far apart, and the architectural subdivision in construction with some horizontal bands of cut stone, that cross the surfaces without regard to the orders, compose a framework in a sense, whose interspaces are filled with bricks. Even if in a manner differing from the House of the Archers' Guild in Antwerp, this building likewise reminds one of wooden architecture. The City Hall at Delft⁹¹ has no continuous cornice over the separate pilasters of the two orders. Still quite late was built (1612-1628) the beautiful Court House at Farnes (Fig. 53⁸⁴), after this type, though in a more developed form.

Note 88. See Ewerbeck. Abt. 21 and 22. Pl. 19.

Note 89. See the same. Pl. 66.

Note 90. After Ewerbeck.

The feeling for the value of proportions, that could alone lend worth to this architecture, was not developed after the middle of the 16 th century.

The system of three, or sometimes of two orders, however frequently it was employed, still did not correspond to the art spirit of the Netherlands, and it never found an increase to true greatness in the Netherlands. Far more important are some facades, that above an undivided ground story have an upper story with a corbelled order of pilasters or of columns.

The earliest must be that of the City Hall at the Hague (1564-1575); a representation is found in Ewerbeck's work mentioned below.⁹² A low upper story here stands above a high ground story; the contrast is enhanced by the treatment; below is ashlar work with low relief; above is a mixed construction and bold subdivision in relief. Further developed is the system on the beautiful City Hall at Bolsward (1614-1616; Fig. 54⁸⁷). The facade in its rich effect of relief and color--entirely developed from the internal design--is a masterly composition for picturesque effect, carefree and filled with free grandeur. Besides these principal works occur others with less distinctive peculiarities, like the K sewage (Cheese Weighhouse) at Alkmaar,⁹³ or the stately castle-like city Hall at Venloo,⁹⁴ which scarcely come into consideration for the general history of architecture.

Note 91. Ewerbeck. Abt. 15 and 16. Pl. 12.

Note 92. The same. Abt. 7 and 8. Pls. 15-17.

Note 93. Galland. p. 482.

Note 94. Ewerbeck. Abt. 21 and 22. Pl. 7.

Entirely by itself stands the City Hall at Antwerp (1561-1565; see the adjacent plate), built by Cornelis de Vriendt and Paul Snyderinx. Here are found two orders above a rusticated arcade, crowned by an open portico with low piers and architrave; the middle of the long building is characterized by richer treatment and a high gable. There are in the northern Renaissance few buildings, that equal this in clear strength of subdivision. Italian studies are not to be denied; the general effect is entirely Netherlandish.

61. Free Facade Compositions.

It is self-evident that buildings likewise occur, on which Gothic reminiscences have vanished, yet without effecting the subdivision of the facade by orders placed thereon. A few examples may be mentioned.

The facade of S. John's Hospital in Hoorn (1563; Fig. 55⁹⁰), besides the mixture of bricks and cut stone, exhibits a further ornamental motive in the varied brick mosaic, by which the upper story is covered. The City Hall at Franeker (1591; Fig. 56⁹⁴), where the subdivision of the wall was derived from the

Gothic-like blind arch system, is effective in small dimensions by the gables skilfully placed on the angles and the tower, that rises between these. Far more important is the Fleischhalle (Meat Hall) at Harlem, built in 1602-1603 by Lieven de Key from Ghent (see the corresponding illustration under B), a skilful eclectic architect, who in his early works developed into an entirely individual personality. His chief work, the Fleischhalle at Harlem, is filled with rude strength. The classical forms were foreign to his nature and have entirely disappeared; he has found his own language of form; this is indeed without grace but earnest and impressive, without any wavering. Allied is the facade of a House at Galgewater in Leyden (Fig. 57⁹⁵); without symmetry, yet the balance of the two sides is assured. The details are still harder than on the Fleischhalle at Harlem. The plain earnestness of the art spirit of the Netherlands has seldom found purer expression than in these two works. How tasteless, on the contrary, is Hendrick de Keyser's Ostindischer Hof (East Indian court) in Amsterdam or the Mint at Enkhuyzen.⁹⁷ But just this tendency has found wide extension in Holland. Varied in manifold ways, it also extends toward East Friesland. Civically brave, it seldom rises above a dry Philistinism. The singular feeling of restraint, which we frequently feel in reading Netherlandish literature, we likewise experience at sight of these buildings.

Note 95. Ewerbeck. Abt. 15 and 16. Pl. 1.

Note 96. See the correspond illustration in Galland. p. 469.

Note 97. See the same. p. 502.

In the early period of the 17th century, the Renaissance of the Netherlands passes into the Barocco. A predisposition toward Barocco degeneracy exists here from the beginning, like the German; it was furthered by the fact, that not only the ornaments but nearly all architectural details were designed by the draftsmen and not by the stonecutters. Accurate regard to the material of the construction is wanting. All these designs, aside from the charming ornament of the early Renaissance in Flanders, suffer from a rude restraint of the feeling for form, and where the imagination desires to work more

richly, as on the gables, there does it hit upon hypertropes.

If we seek to attain to a final estimate of the Renaissance of the Netherlands, it is not to be denied, that the monumentality of a high architectural style is lacking in it; its advantages lie in the domain of picturesque architecture, in which the color effect produced by alternation of the materials, in proportion to the lack of symmetry to the balance of the masses, in outlines, in grouping, and these are great enough to ensure to it a permanent value in the history of architecture.

Chapter 8. The Renaissance in Lower Germany and Denmark.

62. Beginnings.

Opposed to the gay diversity of the Renaissance of upper Germany, that of lower Germany affords a far more uniform and unified appearance. The beginnings of the Renaissance in this domain appear to have come from the school of upper Saxony, particularly from Halle. In the time from 1540-1560 buildings with stepped gables were erected in various places, whose separate steps are crowned by semicircular caps. The semicircular endings first occur on the Palace in Halle, according to my knowledge; we then find them on the Palace at Wolbeck (1566), on the Palace at Bückeburg, and on those at Stadthagen, in Bremen, in Münster and elsewhere.

The semicircular surface of the cap is often filled by shell or fan-shaped ornaments, the external surface being beset by spheres. The gable surfaces are subdivided by projecting bands and light cornices. The Renaissance forms on portals and windows are very abundant.

63. Netherlandish Influences.

This tendency was interrupted in its further development by the Netherlandish Renaissance, penetrating in a broad current soon after the middle of the century. The architecture of the north German coast provinces may almost be counted directly with the Netherlandish Renaissance. In the Interior provinces the Netherlandish impulses cannot be denied; but there always prevails a greater individuality.

The ground tendency of the Netherlandish Renaissance toward overloading and oddities is even increased in the lower German, and the mildness of the style already occurs chiefly in the early period of the 17th century so strongly, that one may speak of a Barocco of the German Renaissance.

73 64. General Design of Buildings.

As in Germany, the palaces of the princes and nobles and the public buildings are the most important structures. For them the grouping around a court is the most common form of ground plan, as it was developed in France and also found acceptance in the Netherlands, the court either being enclosed

by four wings or left free on one side. The stairs are usually winding; communication in the interior is through the rooms; corridors are exceptional. Very large halls, the state apartments of so many south German palaces, do not appear to have been common. For city halls a general system of ground plan was just as little developed as in upper Germany; in both were still moderate the requirements for chanceries and writing rooms; on the contrary, halls for the council and festal halls for the citizens were required. The solution is different in each case. Frequently on a mediaeval building only certain parts or merely the decorative treatment was restored in the Renaissance style.

On the other hand, the citizen's dwelling is of a type far more fixed than in upper Germany; it was developed in the middle ages from the peasant's house of lower Saxony, and since that is more firmly organized than that of upper Germany, the transformation, experienced by it in the city house, is truer to the original ground type. The gable is generally turned toward the street; a doorway leads into the high vestibule; the hall. In place of the stable beside the vestibule occur business offices. Since the hall is higher than the side rooms, a half story is insteered over it. The proper living rooms lie in the upper stories. The intermediate story soon became a separate story. For the narrow houses with three windows, such as extended from the Netherlands into Bremen, Emden, Lübeck and Danzig, there is not sufficient space in the width for vestibule and side rooms; one room, the entrance hall, occupies the entire breadth; at the rear or in a separate stairway are found the dark stairs to the upper stories; a spacious room follows; it receives its light from a small light court; beyond the court and entirely at the end lies a rear addition, that contains storerooms, below and living rooms above. The house was poor in air and light. Compensation was afforded by the flight of steps and terraces enclosed by balustrades, raised some steps above the street, where the family might gather at evening after the toil of the day. Beneath the steps lay the entrances to the cellars; they were indeed nothing else than an artistic transformation of the mediaeval cellar doors. Flights of steps are only now

preserved in Danzig in large numbers. The architectural importance of the flights of steps in detail is not great; but they are one of the picturesque motives provided by the German Renaissance, and they substantially contribute to the animation of the street view.

65. Coast Provinces.

Among the cities that directly adopted the Renaissance of the Netherlands, Danzig stands first. The city is for lower Germany, what Nuremburg is for upper Germany. Here as there are combined and enhanced whatever determines the appearance of the city, and if the view of Nuremburg is richer and more varied, then is that of Danzig stronger and more unified; but both are monuments of the greatness of the German citizens in the late middle ages.

In Danzeg worked Vredemann de Vries, Anthonis van Obbergen and other Netherlanders. What they introduced is entirely 1 late Renaissance. Vredemann labored on the City Hall. He worked beside Wilhelm Barth and other native masters on the internal architecture, the design must indeed be attributed to him. The Red Hall (Fig. 58 ⁹⁴) is reckoned among the most splendid works of the German Renaissance. In spite of a certain overloading, the general effect is harmonious and has great color charm. Not everything bears out this on closer examination.

Greater importance for the architectural history of the city has Anthonis van Obbergen from Wechlin; he was city architect from 1594 to 1612. His earliest work is the City Hall of the Old City (1587), a very simple building of good proportions; the outline is animated by angle turrets, a gable on the roof over the centre and a beautifully treated roof turret, but it lacks a firm movement of the lines. The Netherlandish school is not to be denied in general and in details. Architecturally more important is the High Gate (1588), Sanmicheli's Porta Stuppa translated into Netherlandish; whether directly or by way of Antwerp (George Tower) remains uncertain. The classical perfection of the Italian prototype is lacking; but it is full of true grandeur.

Anthonis van Obbergen built the Arsenal in 1605. The facade

on the Kohlmarkt is imposing by the simple grandeur of the composition. More boldly subdivided and enclosed is the facade on the Jopengasse (Fig. 59⁹⁸), which is flanked by two towers. The Arsenal belongs to the Renaissance of Holland by its treatment of forms (portals, windows and gables), as well by the manner in which brick and stone are combined. It stands yet nearer to the Danish royal palaces, that were built a little later. Anthonis van Obbergen entered the service of King Christian V. after leaving Danzig.

Note 98. After a photograph.

The Holland style of brickwork mixed with cut stone was also employed on various houses in the city; thus on a stately House on the Mottlau with tower and gable picturesquely grouped (Fig. 60⁹⁸) and on the House No. 82 Heiligengeistgasse, which bears the late date of 1695.

Besides the brick and mixed architecture, there likewise appeared in Danzig the classistic tendency of the Renaissance of the Netherlands. The Langgasse Gate at the western end of the Langgasse is the work of a Hollander, Abraham van den Block. The attempt to combine the facades of a gate and of a palace is executed with skill; but the gate falls short somewhat, and the light orders of columns lack power and greatness.

House facades, which are built after the orders in the Netherlandish way, likewise occur. What is said of the house architecture of Danzig is likewise true of the other coast cities, for example of Bremen and of Emden; the narrow two-story dwellings predominate. It is not necessary to enumerate any; on the contrary, I must mention the City Halls in Emden and in Lübeck.

The City Hall at Emden was built in 1574-1576 by Marten Arrens from Delft. The very stately building contains in its lower part dwellings and saloons. The rooms intended for the council and the citizens, only five in number, lay in the principal story and in the uppermost story, surrounded by an open gallery. There were the reception, writing and servants' rooms in the principal story, which further contained a great hall and the citizens' hall, that occupied the uppermost story and served as an assembly hall for the entire body of the

citizens. The facade (Fig. 81⁹⁹) is simple, but is well subdivided. The ground story and an intermediate story are arranged together and are separated from the high main story by a cornice with consoles. Over this succeeds another low upper story with a corbelled open gallery. The window axes are set near each other, so that only main piers remain between the windows. The facade has a movement of simple greatness, that does not commonly appear in the German Renaissance.

An addition to the City Hall in Lübeck was made on its southern side in 1570, an open portico below with enclosed pilaster architecture in the upper story, the whole crowned by Gables. The forms are Netherlandish. The portico is a good work in itself, but it is not in harmony with the massive earnestness of the mediaeval structure. The like is true of the flight of steps added in 1590, whose composition is similar to that of the portico, but whose forms are already Barocco.

Note 99. After Deutsche Renaissance. Abt. 50.

66. Denmark.

To the countries dependent on the Netherlands also belongs Denmark. The Renaissance appears late in this country. The chief works are extensive palaces. The formal treatment is entirely Netherlandish; the brick construction mixed with cut stone is Netherlandish; the great windows subdivided by stone courses are also netherlandish, together with the modest gabled lintels, from which look out heads etc. But these are forms likewise adopted in the Renaissance of the cities on the Baltic Sea, and it is questionable, whether the transmission to Denmark occurred from them or from the Netherlands. The buildings have much in common, and if one may not speak of a Danish style, yet it has so much individuality, that it shows the existence of a Danish school within the northern Renaissance.

The architects are partly from the Netherlands (Anthonis van Obbergen from Mechlin), partly natives (Hans von Steenwinckel, the elder and the younger), and partly German. King Christian IV himself exercised a direct influence on the treatment of his buildings.

The first great Renaissance structure of the country is the

Palace Kronborg near Helsingør, built by Friedrich II in 1574-1585. A widely extended ashlar structure with few large windows, Kronborg has a massive and individual character, especially by its great wall surfaces. The architect is unknown, that designed the plan; the elder Hans von Steenwinkel or Anthonis van Obbergen has been named. I might rather think of a German master; for the form treatment is still purely German and scarcely permits Netherlandish touches to appear.

In the buildings of Christian IV, the style attains its individuality. The buildings are characterized by good grouping and distribution of the masses, the treatment of the external forms is somewhat tasteless; beside forms of the developed style appear those of the early period; the connection with the style of the Netherlands is undeniable; the internal treatment is rich, but not rarely bizarre.

Palace Frederiksborg was built by Christian IV in 1602-1625 and lies on three small islands; on the first are grouped the housekeeping rooms around a court. A bridge leads through a gate tower into the second court, that corresponds to the French lower court; this court is flanked by two-story structures. Another bridge leads on the third island, which bears the palace, that again surrounds the court of honor (Fig. 62 100). A low gallery forms the front enclosure and permits a free view of the buildings and towers of the rear wing. The approximate symmetry of the plan of the court is already broken by the great tower. The palace was manifestly erected after a unified plan, which indeed was not retained in details, but it characterizes the general design. The master is unknown, that made the design. One would scarcely err in ascribing to the King a great influence on the plan in general; in the execution participated the younger Hans von Steenwinkel, Lorenz Peitersen Sweis from Amsterdam, and probably also Anthonis van Obbergen. Very much injured by fire in 1859, the palace has been restored under Mehldahl's direction; the exterior very well, but the decoration of the interior is questionable.

Note 100. From Heckelmann, F. S. Denkmäler der Renaissance in Dänemark. Descriptive text by F. Mehldahl. Berlin. 1888.

Among the interior rooms, the Knights' Hall and the Chapel are splendid examples of the capricious decorative style of the earlier 17 th century in the northern Renaissance. Likewise the Rose, a two-aisled phallos of low and broad proportions, is a beautiful and peculiar room.

To the same style tendency belongs the elevated Palace Rosenborg near Copenhagen (1610-1625), and as a citizen's dwelling, the House on the Amagertorv in Copenhagen, known under the name of the Dyvekes House, and built in 1616 by Borgomaster Mathias Hansen.

The Bourse in Copenhagen was erected in 1620-1623, probably by the younger Steenwinkel, with later additions. Two stories subdivided by hermes figures, the roof animated by a number of gables, and a tower with a singular spire of the tails of four dragons twisted together, a massive and boldly subdivided structure.

The Danish buildings have their chief importance in that they express their purposes in their appearance with unusual clearness. Just as the palaces of Christian IV appear as princely residences, so does the Bourse seem to be the public building of a strong citizen class.

Among the churches of Denmark is the Trinitatis Church in Copenhagen (1637-1656), earnest and grand, a three-aisled hall church. The Tomb Chapel of Christian IV at the Cathedral of Roskilde, built by Wans van Steenwinkel in 1617, is an earnest and beautiful interior.

The best period of the Danish Renaissance is brief; it does not extend much beyond the middle of the 17 th century.

67. Northwestern Interior Provinces.

The northwestern provinces in the interior of Germany are peculiarly opposed to the Netherlands, as stated in the beginning. Beside masonry construction, wood construction has remained alive and has attained to a high grade of artistic perfection. We first have to occupy ourselves with merely the stone construction.

The citizen's dwelling has been developed in a very stately manner in these provinces. The starting point is the peasant's house of lower Saxony. The ground type has already been des-

described in Art. 64. A more or less richly treated portal leads to the entrance hall; at the side rises from the bottom a projection like a bay window, that extends through the second story and is crowned by a gable or bears a balcony. On houses of peculiarly stately form we indeed find two such bay windows, and thus on the Hexenburgermeister's House at Lemgo from 1571. ¹⁰⁴

Note 101. After Deutsche Renaissance. Abt. 12. Also see Fritsch. Pls. 107-110.

Note 102. After Deutsche Renaissance. Abt. 12.

Note 103. From the same. Abt. 28. Pl. 1.

Note 104. See Fritsch. Pl. 166.

2. Nearest the Netherlands stands a small group of buildings, that already belong to the end of the 16th and the beginning of the 17th century, thus in nowise reckoned with the earliest; the Hämelscheburg and some houses in Hameln, perhaps the works of a single master. The horizontal bands of decorated ashlar bring a certain unrest into these earnest facades, and they are particularly bad, where they cross over the vertical members. The facade of the Rattenfänger (Ratcatchers) House in Hameln, the climax of the group (1602; Fig. 63 ¹⁰¹), may illustrate this character. If we overlook the doubtful ornamentation of the ashlar, we then recognize the excellent arrangement of the facade. It is a very good example of the facades with bay windows rising from the ground. This compels a slight diversion of the portal from the middle of the entire front, together with the window on its axis, while the middle axis assumes its proper place in the gable. Just in the slight variation from symmetry and balance rests the charm of this and of similar compositions. Hameln still possesses several facades of the same type.

A beautiful House in the Osterstrasse (Fig. 64 ¹⁰²) has but two axes. With its unbalanced motives in the first and third stories, but with balanced motives in the second are contrasted, while full symmetry prevails in the gable. On the House No. 16 Bäckerstrasse (from 1568-1569 ¹⁰⁶), the middle axis is retained for the portal and the window above it, at one side being a great window and at the other the bay window; the mas-

massive and simple gable dominates the whole; corresponding to its inclination, the axes of the side windows draw nearer together upwards. The stately facade of the Leibnitz House in Hanover (1652) belongs here by its composition.

Note 105. After Deutsche Renaissance. Abt. 28.

Note 106. After the same. Abt. 12. Pl. 21.

The same style, applied to somewhat different motives, prevails also in Münster. The main street of this city, the *Pr. Prinzipalmarkt*, is one of the most beautiful streets of Germany. Almost all the houses have porticos (Fig. 65¹⁰³). This motive always ensures a great uniformity to the view, but is not favorable to the individual development of the facades; the porticos of the ground story are with difficulty connected with the upper stories of the narrow gabled houses; the axes of the arcades are not retained in the windows of the upper stories; the windows are rectangular openings without relief; only in the gable prevails a somewhat richer individuality. What we observed in Nuremburg and in Danzig, that the beauty of the street view is produced much less by the rich treatment of the separate buildings, than by their correct participation in the general effect, we likewise find to be proved in Münster. For further examples, see the places mentioned below.¹⁰⁸ Higher results are attained, where the restraint of the porticos vanishes. The broad facade of the former *Stadtweinhaus* (City Wine House) (About 1615; Fig. 66¹⁰⁵) with its massive gable and the richly treated balcony, the so-called sentence arch, is an earnest and skilful work, that exhibits the Renaissance in Münster on its best side. The contrast of simple and of richly treated parts and the distribution of the latter are executed with sure tact.

Note 107. Deutsche Renaissance. Abt. 28.

Note 108. The same. Abt. 28. Pls. 1-3.

Besides the buildings in which the Renaissance in Münster succeeded in a certain individuality, we also see those there in which a direct connection with the Netherlands may be recognized. Entirely Netherlandish are the rear facades of the City Hall and of the *Stadtkeller*.¹¹² The beautiful facade of the *Krameramts House* (1612; Fig. 67¹⁰⁷) bears a Netherland-

Netherlandish character, if it also bears on its gable steps the semicircular caps, which first occur in that province on Palace Wolbeck, built in 1564.

Note 109. Deutsche Renaissance. Abt. 22.

Note 110. From a photograph.

Note 111. From Fritsch.

Note 112. Deutsche Renaissance. Abt. 28. Pl. 30.

In Cologne the portico of the City Hall (Fig. 68 ¹⁰⁹) is one of the most graceful and charming works of the Renaissance in Germany. The proportions taken are particularly happy; the details are beautifully drawn and splendidly executed. The building is the work of a native master, Wilhelm Vernicke, and it was begun in 1559. Vernicke doubtless had his training in Belgium. Near to the Belgian prototypes is likewise an addition to the City Hall in Jülich, which permits one to think of the study of Serlio's work on architecture.

Greater individuality and richer variety was developed by the Renaissance in Brunswick. Wooden construction predominates; yet we also find some good stone facades. The most important is that of the Gewand (Cloth) House (Fig. 69 ¹¹⁰); it was erected in 1590 by Magnus Klinge and Balzer Kirmser. With great skill and with a feeling for harmony and proportion rare among German masters, it was adapted to the low stories of a mediaeval building. Richness and clearness in composition are combined here in an unusual manner. On the facade of the Gymnasium, built in 1592 (Fig. 70 ¹¹¹), the rows of windows and of niches of the two upper stories are treated as broad horizontal bands, whose animated subdivision is placed in effective contrast to the plain wall surfaces. The windows of the ground story have recently been enlarged and extended downwards, whereby the proportions have sensibly suffered.

In the other cities north of the Hartz Mountains the relations of wooden and of stone construction are similar to those in Brunswick. In all cases is the style more German than Netherlandish, even if motives occur on windows and gables, that spring from the Renaissance of the Netherlands. Centres of schools, like Münster and Hameln, do not seem to have existed for stone construction. Whether Halle may serve as such for

the early period requires closer investigation. I therefore restrict myself to mentioning here a few of the most important buildings.

Imposing is the facade of the City Hall at Paderborn (1612-1616; Fig. 71 ¹¹¹), whose energetic and clear subdivision is made especially strong and symmetrical. The facade of the City Hall of Münden (1605; Fig. 72 ¹¹¹) recovers in its three gables the symmetry lacking in the lower parts. In spite of the Netherlandish gables, it is primitive German, awkward, but with small skilfulness.

68. Palaces.

Among the palaces of northern Germany, Horst near Alten-Essen, from the fifties of the 16th century, is one of the earliest. So far as the representations ¹¹³ permit judgement, its importance depends only on the very carefully treated details. The composition after Netherlandish or French prototypes tells little; the two orders in which it is constructed are only decoratively treated and are of slight proportions.

Note 113. Dohme, R. Geschichte der Deutschen Kunst. Vol. 1. Die Baukunst. Berlin. 1887. p. 356, 359.

The Münchausen Palaces Schwöbber near Hameln (1574-1602 ¹¹⁴) and Bevern (1603-1612 ¹¹⁵) are allied in the formal treatment to the buildings in Hameln and to the Hämelschenburg. Palace Bevern is both in its general design as well as in the careful treatment of the details the more important. It encloses a square court and is surrounded by a moat. The principal facade is made almost symmetrical; four projections with the well known ashlar pilaster architecture, but with plain wall surfaces, are crowned by gables, that exhibit the lower Saxon type in a peculiarly happy way. The internal decoration is destroyed.

Note 114. Deutsche Renaissance. Abt. 12. Pls. 27-30.

Note 115. The Same. Abt. 4.

Leitzkau in the Altmark, between Magdeburg and Zerbst, is also a Münchausen palace, built 1566-1595, has a plan less enclosed and is more freely grouped in its outlines. At the southwest wing of the court is found a charming portico in four stories (Fig. 73 ¹¹⁶). The influences of the Netherlands

are here much less than in the possessions of the family lying farther west.

Note 116. After Fritsch.

Entirely for picturesque effect is arranged the court of P. Palace Broke near Lemgo (fig. 74 ¹¹⁶). Netherlandish influences are crossed with those from middle Germany, the latter predominating.

The Palace at Bemburg and the older parts of the Palace in Celle exhibit motives, which first occur in Halle.

Entirely by itself is its individuality stands the Palace at Güstrow in Magdeburg, built under Duke Ulrich by Franciscus Parr (1508-1565 ¹¹⁷). It is the work of a much traveled man, who has seen and adopted much. It stands alone in the German Renaissance. But what makes it particularly remarkable is less its individuality than the entirely modern treatment. On cursory observation, one might take it for a work of the later 19th century.

Note 117. See Fritsch.

69. Terra Cotta Architecture.

The German terra cotta architecture is yet to be considered. Brick construction, that in the middle ages determined the character of north German architecture, does not possess the same importance for the Renaissance; on the contrary, shortly before the middle of the 16th century, there appears in a limited domain a rich style of ornamentation in terra cotta. Its starting point seems to be Lübeck. The workshop of Gert Rüter and Statius von Düren before the Holstein Gate in Lübeck, the partnership of a merchant with a brick burner, afforded the ornamental materials for a wide circle. Statius is no ordinary brick burner; he is a sculptor and was employed as such at the court of the prince at Wismar, as well as on the Palace at Schwerin. Whether others existed besides the workshop of Statius, whose extended business must have required other artistic powers than the master's, is an open question of small importance; for Statius is the leading master.

The style of these terra cottas is Netherlandish. Slabs with antique copies or with portrait medallions, that are in part transformed from older models, surrounded by garlands a

and with simple ornamental filling of the angles (Fig. 75 ¹¹⁸), slabs with purely decorative representations, grotesques and cupids (Fig. 76 ¹¹⁸), and slabs with ascending ornaments form the chief portion of this series of forms, in which it is self-evident that cornice mouldings, bases and capitals are not wanting. The formal treatment is still that of the early Renaissance. The foliage is a stumpy echinus, beside which occurs the stalked three-lobed leaf with semicircular cut at the points (Fig. 77 ¹¹⁸). But there also occur cartouches in the developed Floris style (Fig. 78 ¹¹⁸). Purely figure representations are naive and expressive, but are executed with insufficient abilities.

Note 118. From Sarre, F. Der Fürstenhof in Wismar und d. norddeutsche Terrakotta-Architektur im Zeitalter der Renaissance. Berlin. 1890.

From these elements is composed the entire external and also sometimes the internal decoration of the buildings. The medallions were arranged in bands; the aspiring ornaments produce pilasters, combined together and furnished with bases and capitals. Entire architectural parts, window enclosures and portals were combined from differently treated relief slabs. (Fig. 79 ¹¹⁸). If the treatment of the forms leaves much to be desired in details, it then perfectly fulfils the decorative purpose at the place for which it is intended.

The province for the extension of these terra cottas is Mecklenburg; but it does not coincide with the borders of the country, since Lübeck itself lies outside them. The southern limit goes from Lüneberg to Freyenstein in Priegnitz; the eastern point is Stralsund; detached examples occur in Holstein.

At the transition from Gothic to Renaissance stands a House in Lüneberg of the year 1548 (Fig. 80 ¹¹⁹). The type is that of the city house of lower Saxony. Over the entrance hall rise two stories and a high stepped gable. These stories and the gable are subdivided by blind arcades, which are surrounded by twisted fluted rounds. Horizontal bands are bordered by such rounds and separate the stories. In the spandrels of the arches are found medallions with heads and cupids riding on dolphins, that likewise occur on the Fürstenhof in Wismar. An earnest and dignified building.

Note 119. After a photograph.

The chief work of the entire group is the Fürstenhof at Wismar. It was built by Duke Johann Albrecht of Mecklenburg in the years 1553 and 1554; yet the decorative treatment continued longer. The composition of the facade indicates Italian models, and Schlie¹²⁰ has with justice placed in a parallel Palace Roverella in Ferrara to the garden facade of the Fürstenhof in Wismar. It is scarcely to be doubted, that the Duke himself exercised a determining influence on the composition of the building; but who was the real architect exceeds our knowledge. The relief works in terra cotta as well as in sandstone are in great part by Statius von Düren.

Note 120. Schlie, F. Die Kunst- und Geschichts - Denkmäler des Grossherzogtums Mecklenburg-Schwerin. Vol. 2. p. 193, 194. Schwerin. 1898.

In the consideration of the building, one does not commence with testing the details, that were not always restored in a accordance with the style, but he should first obtain a general impression, in spite of many weaknesses, this will be found very imposing. The widely extended structure rises in three stories separated by high bands, and it is terminated now by a cornice with consoles, while it formerly bore a high roof decorated by transverse gables. The axes are not uniformly distributed; they are not even carried up vertically for the entire height; yet the architectural impression of the building is scarcely injured by these irregularities. On the street side the windows are single and are placed beside each other; on the court side (Fig. 81¹²¹), they are separated in the two upper stories by slender pilasters; the pilasters of the ground story are not even happy additions in the restoration. The system is especially clear and beautiful on the side, and even if the attempt at a stronger subdivision according to the Italian model is also not perfectly fortunate, yet still a very distinguished effect is attained. But the facade is also very imposing and is particularly excellent in its perspective view. A criticism of the restoration is given by Schlie.¹²²

Note 121. After a photograph.

Note 122. Schlie. p. 194 et seq.

The system of the Fürstenhof is employed in an allied way on the Palace at Gadebusch.(1571 ¹²³). It also recurs on a part of the Palace at Schwerin. The moulded bricks from the workshop of Statius von Düren were a convenient ornamental material, that also found use on a series of other palaces, whose composition was a little less severe. Sarre ¹²⁴ gives a list. In a very peculiar way, the hermes figures and relief slabs of the Fürstenhof were employed on a facade in Lübeck.¹²⁵ Another facade in Lübeck, No. 276 Holsteinstrasses, has the twisted round in the vertical subdivision on the gable and in the enclosures of the windows, with the well known portrait medallions in the horizontal band.

Note 123. Schlie. p. 482 et seq.

Note 124. Sarre. p. 24 et seq.

Note 125. The same. Pl. 18.

The weakness of this terra cotta architecture consists in this, that it works with ornamental elements, which were manufactured, but not for the particular case. Consequently it frequently has an inorganic basal movement and therein stands in sharp contrast to the mediaeval brickwork.

70. Ornamentation of the Interior.

As in the decorative treatment of the exterior, the north German Renaissance likewise in the decoration of the interiors strives for greater richness than that of upper Germany. Here as there is wood the chief material for the artistic decoration of halls and rooms; we find paintings and wooden ceilings in nearly all richly treated rooms. Really monumental effects were scarcely produced thereby, but indeed very important decorative results.

One of the earliest and most beautiful wainscotings is that of the Chapter Hall in Münster-i-W. (Fig. 258)¹²⁶. It was executed by Johann Kupper between the 30 th and 50 th years of the 16 th century, in elevation being almost purely framed work, in which architectural motives are only timidly introduced in ornamental transformations. The surfaces are adorned by coats of arms and ornament in rich and masterly execution.

Note 126. Deutsche Renaissance. Abt. 28. Pls. 21-27, 31-37.

The most widely extended motive in composition for panelings

is the order of pilasters or of half columns, as in south Germany, frequently in rich or indeed overrich treatment.

A beautiful example, still in the formal character of the early period, is the wainscoting of the Peace Hall in the City Hall at Münster-i-W (1587¹²⁷). The hall by its dimensions, as well as by its rich and skilful treatment, belongs to the most stately interiors of the north German Renaissance.

Note 127. Deutsche Renaissance. Abt. 28. Pls. 55-58.

Beautiful examples of the richest development of the motive are the Kriegstube (War Office) in the City Hall (1575-1608¹²⁸), and the Fredenhagen room in the Kaufhaus (Guild Hall) at Lübeck (1572-1578), in spite of the overloaded richness of the composition being quiet in effect and one of the most beautiful works of German decoration in wood. The Council Hall in Lüneberg (1566-1583), erected by Albert von Soest, has a wainscoting, that is at bottom rather dry in treatment, but in which certain parts, doors etc., fall into fanciful overloading. The massive splendor of the Red Hall (Summer Council Room) in the City Hall at Danzig has already been considered.

Note 128. Deutsche Renaissance. Abt. 43. Pls. 1-10.

Among wooden ceilings, that of the Palace at Jever in East Friesland is the most magnificent.¹²⁹ It comprises in 4 rows 28 square coffers with bold mouldings and rich ornamentation approximating to the Floris style. More common than paneled ceilings are the beam ceilings; they hold out until in the 17th century.

Note 129. Boschen, H & F. von Alten. Die Renaissance Decke im Schlosse zu Jever. Leipzig. 1888.

71. Entrance Hall and Stairs.

Retaining the entrance hall in city dwellings brings with it relatively early picturesque designs of stairways. The hall was the height of the ground and intermediate stories, and to make accessible the living rooms placed in the latter, open stairways and galleries were arranged in the rear part of the entrance hall. The stairways are partly winding, partly with straight flights. They end at the intermediate story; separate stairs lead to the rooms of the upper stories. Beautiful entrance halls are yet found in Bremen, in Lübeck (that

of the Semaens' Guild), in Hildesheim, and indeed also in other cities. How far the stately interior of the Leibnitz House in Hanover is original, I am unable to state.

Chapter 9. The late German Renaissance and the Barocco.

72. End of the German Renaissance.

The upper German Renaissance was complete about 1550, and it maintained itself for several decades on the same step of development. But certain works originally from 1560 onwards already followed other aims. They permit foreign influence to be plainly recognized; but their general treatment in style is German. The condition is the same as in the transition buildings of the 13 th century. Yet the invention of the artists is so strong, that it is regulated and fertilized by foreign styles, though not dominated. These masters recognize in the works of foreign countries, in Italy and France, that a higher principle of composition is in architecture than the purely picturesque one of the German Renaissance, and they strive for a stronger and purer subdivision of their facades. In this, far more than in the treatment of forms, their works differ from those of the German Renaissance in a restricted sense.

However individual and independent these buildings are, one cannot be mistaken, in that they offered an impulse toward the invasion of the Italian Renaissance. The dry and capricious forms of the German Renaissance are in good harmony with the free style of composition in the style; but they must be quickly abandoned, when a stronger and more regular composition was the purpose. At bottom the palaces at Heidelberg, Mentz etc. are yet merely attempts to solve a problem independently, already solved otherwise. But while here the detail forms added to the general system are only opposed to it, In France and Italy they even grew and were developed with it. It was not only more convenient but also more consistent to take over from Italy the system and its detail forms. Already while the Friedrichsbau originated in Heidelberg, works in Prague and Munich were carried on in the Italian style, and with the English Building a similar style also penetrated into Heidelberg. The very promising beginnings of a monumental tendency in the German Renaissance were not allowed a further development.

With this change in style, that introduces the end of the

German Renaissance, cooperate more general causes. Reference should only be made here to the fact, that also innate reasons denied to some primitive works of the German Renaissance a determining influence upon the succeeding period. But the worth of an art work will finally be measured, not by a historical but by an esthetic scale, and not only the Palace at Heidelberg but likewise some other works of this group will always be reckoned among the most important creations of the Renaissance in Germany.

73. Barocco Style.

At about the end of the century, the German Renaissance everywhere passes over into the Barocco.

It may appear questionable, whether for a style, that from the beginning contains so many irrational things, one should in general speak of the Barocco. The conception of the Barocco is not entirely fixed. Heinrich Wölfflin has indeed distinctly defined it, but has also limited it at the same time. Now the Roman Barocco, to which Wölfflin's investigations apply, is certainly an individual appearance, that should demand its own name; but similar phenomena appear at the end of each style period, and just that common to them is more than the specific character of the Roman Barocco, and what men have heretofore understood by the word parocco. It is the endeavor for enhanced effect by heaping and overloading the forms, the impressiveness of the expression of form on the whole, the seeking for originality everywhere, even at the cost of clearness of expression in details, the capriciousness, the picturesque, and the lack in frankness. The Barocco never has the ability to invent its own symbolism of form; it works with the forms of the older styles; but it changes these as altered esthetic views demand. An elevated movement is expressed in many and great works.

In this sense Barocco is in general no distinct style, but a phase of the development of a style; one may speak of a Barocco of the antique, or of one of the Gothic.

In the Florentine and Roman Renaissance, the change to Barocco is complete and perfected in entire clearness. Renaissance and Barocco in Italy are two distinct styles, in spite

of the common basis of antique forms. For the German Renaissance such a thorough difference is excluded by the entire nature of the style. The ground element of the composition is the picturesque, and the forms from the very beginning onwards are not free from caprice and eccentricities. Both could enhance the late period, but they added nothing new.

This enhancement then actually occurred; the forms were heightened and made more complicated; they were swelled and overloaded. But the essential fact is the changed views and temper of the time. Ulrich von Hutten greets his age with the words:-- "Sciences bloom; spirits rise; it is a pleasure to live." Such an exclamation could not be uttered at the end of the century by one knowing the signs of the times. The greatest spiritual contest had filled the century without coming to an end, and what was worse, its continuation corresponded less and less to the great beginnings. To this was added increasing bitterness on both sides. The contrast between the feelings and modes of expression at the time clearly appears in the language of the two most elegant writers of the century:-- Luther and Fischart. Luther speaks with direct power, always and everywhere finding at once the striking expression of his ideas; Fischart disposes of a wealth of words, such as after him perhaps only Rückert possessed; but he does not know how to manage them. The endless abundance of expression flows from him, and a conception is repeated in many synonyms without choice and taste. There is certainly no artistic purpose in Fischart's language; but the reader plainly feels the joy, which he has in his labored exaggerations. The simplicity that pleases us in the writings of Luther, in Peter Vischer's and many other works of the early Renaissance, become foreign to the late 16th century. A taste for heaped and overloaded forms makes itself felt everywhere, and an artist that might seek to fill these swelled forms with full life, like Rubens or Shakspeare, could not arise in wearied Germany.

Beside Fischart directly stands his countryman Wendel Dietterlin, whose "Architectura" is a worthy counterpart to Fischart's "Gargantua". Whoever takes the trouble to compare both

works will be astonished by the parallelism of the imagination. Wendel Dietterlin also provides a surprising array of forms, which he scatters throughout his designs without choice. He is one of the richest spirits of the German Renaissance, but he never freed himself from the rule of this art, which remained fettered in the minor arts; he indeed did not design it as such, but with pleasure combined art and art industry. In his designs he pays no regard to the material and execution; thus as here sketched out, a great architecture could never be produced. He even returns to Gothic and adds what men had dropped a century before. But if one takes him as he is, then must one wonder at his inexhaustible imagination and the power of relief, by which he knew how to combine the most opposed forms into a united effect. (Fig. 82 ¹³⁰).

Note 130. From Architectura. Von Austellung, Symmetria und Proportion der Fünf Seulen. By Wendel Dietterlin. Nuremberg. 1598.

Wendel Dietterlin did not remain without influence on his countrymen; Strasburg is the home of the Barocco of upper Germany. Fortunately the Strasburg masters Daniel Specklin and Johannes Schoch in contrast to Dietterlin had a higher esthetic sense than most of their contemporaries in Germany. They took a substantial part in the endeavors for a stronger regularity in architectural composition, mentioned at the beginning of this Chapter. It is due to them, that the Barocco in southwest Germany did not merely run into an enlargement and wildness of detail forms, but even indicated the arising of a specific architectural feeling.

Here is to be considered first the Heidelberg Palace. I treat it together, although certain of its parts belong to the early Renaissance and others to the Palladian tendency of the 17 th century.

74. Palace at Heidelberg.

The Heidelberg Palace is located high above the city on a projection of the Königsstuhl, and it was built in the course of about 200 years, from the 15 th to until in the early part of the 17 th century. On its history may be compared the refined Essay by K. B. Stark¹³³ mentioned below, the thorough

investigation of Julius Koch and Fritz Seitz,¹³⁴ the essay by Alt,¹³⁵ and the researches of Rott.¹³⁶ We merely have to occupy ourselves with those portions, that originated in the 16 th and 17 th centuries and belong to the Renaissance series of forms.

Note 131. After Koch, J. & F. Seitz. *Das Heidelberger Schloss*. Darmstadt. 1891.

Note 132. After Fritsch.

Note 133. Stark, K. B. *Das Heidelberger Schloss in seiner kunst- und historischer Bedeutung*. Hist. Zeits. Vol. 6. p. 93 et seq.

Note 134. Koch & Seitz.

Note 135. Alt, Th. *Die Entstehungsgeschichte des Otto-Heinrichsbau zu Heidelberg*. -- In this Essay are also to be found the necessary references to further literature.

Note 136. *Mittheilungen des Heidelberger Schlossvereins*. 5.

The beginnings of Ludvig V are still Gothic; in the Palace of Friedrich II located on the north side of the palace court between the Otto-Heinrichsbau and the Friedrichsbau, the glazed Saalbau (hall) (Fig. 83 ¹³¹) are employed the forms of the early German Renaissance. It is a small and inviting composition, but a projecting wing and the stairway tower have between them columnar porticos in three stories. What is today visible from the court is little more than half the facade. The part lying eastward from the stairway tower is now concealed by the Otto-Heinrichsbau. The building was erected about 1550; between the monumental structures that adjoin it at the right and left, it has less effect than it deserves. Whether it should be described as a youthful work of Hans Englehart is uncertain.

Friedrich's successor, Otto Heinrich, who had also begun the erection of Palace Neuburg on the Danube, built in the years 1556-1559 the structure on the south side of the palace court, named after him; it was completed in 1563, four years after Otto Heinrich's early death. Since its destruction by Melac, merely the facade comes under consideration for its value in the history of art, which was doubtless excelled by the subdivision of the interior, and also probably by the dec-

decoration of the interior. The famous work is frequently and fully described. A new and thorough estimation is scarcely necessary; I might give it, but a few suggestions may suffice.

The idea of subdividing and animating a facade by a system of orders or half columns is not foreign to the German and the Netherlandish Renaissance; we already meet with such facades repeatedly; these orders were almost without exception nothing more than a favorite means of ornamentation. It is here recognized for the first time, that the orders have a higher importance, taken in the sense of the Italian Renaissance, that they form an ideal organism, whose artistic importance is based on the proportions. The facade (see the adjacent plate) rises in three stories above a high basement. It was crowned by a double gable, that is now destroyed. The width of the facade is divided into five double bays, each of which contains two windows, between which is a niche with a statue. The composition is rich, yet clear and massive. The principal ornament of the subdivision in height is formed by the Doric cornice above the ground story; it places this in contrast to the two upper stories. In this succession the stories diminish in height upwards. Both divisions are very carefully worked out.

Like the gradation of the stories in general, that of the supports, of the cornices, of the window openings and the relief ornament is extremely refined.

The form treatment stands in a similar relation to the Italian Renaissance, as the forms of the Burgundian Romanesque architecture to the antique Roman. Even the spirit is allied; here as there the classical design is an overture expressed in the general composition and above all defects and awkwardness, from which the details are not free, with all their charm. But no important work attains to academic correctness of all forms, yet it is born from the same spirit in all its parts, is animated by a ground harmony, and this condition is satisfied in full measure by the Otto-Heinrichsbau.

The controversy, that has occurred in recent years on the question of securing or restoring the Otto-heinrichsbau, has led to a thorough investigation of the style. The first ques-

question is that of the ideal basis of composition. That Italian impulses were active in it is proved by the gradation of the proportions of heights of the three stories, that approximately corresponds to Serlio's rules. As a special prototype has been mentioned Palace Rovala in Ferrara. The analogy is limited to this, that in the system three windows stand between two pilasters. Whether this suffices to establish a dependent relation, I am unable to decide; but it is clear that the spirit of the Otto-Heinrichsbau is one entirely different from that of the Palace. I recognize a Netherlandish motive in the windows of the ground story. But if several art tendencies are also combined in the composition of the facade, then are the different elements wrought into uniformity with assured power, and the great work stands entirely for itself. What the northern Renaissance, under its living conditions, could attain in the harmonious treatment of a facade built in accordance with the orders, is here reached.

The classical expression of the facade depends on its horizontal termination; its organism is opposed to being crowned by gables. And yet a double gable once existed. The question whether it belonged to the original composition or was a later addition is contested. It cannot and should not be decided according to an artistic feeling, which the possibility of the controversy shows to be not homogeneous and to be very different from that of the nobles and the architects of the 16th century. Thus the assumption, that no gable was originally intended, only has a basis if it be supported by objective characteristics. Kossmann has shown, that the uppermost cornice of the facade is actually arranged for a straight termination. Thereby is the question decided for that, which is outside the controversy. The further interesting investigation of the controversy does not belong here.¹³⁹

Note 137. After a photograph.

Note 138. After Fritsch.

Note 139. The materials for deciding it has been collected by Alt in his Essay on the Entstehungsgeschichte des Otto-Heinrichsbau zu Heidelberg. Heidelberg. 1905. (History of the origin of the Otto-Heinrichsbau).

Surprising was the evidence produced by Haupt, that in the details of the Otto-Heinrichsbau not only appear different style tendencies, but even that different parts of the building are composed of blocks in different styles. One would do well to simply accept these facts without connecting them to far-reaching consequences. It is possible, that dressed blocks of a somewhat older structure have been utilized, or that once a change of design occurred -- which still must have come from a completely uniform development of the composition -- or also of the artistic direction, but the observation, that different stonecutters worked on the building at the same time, each after his manner, is made on so many mediaeval buildings, and such a procedure is also not excluded for the 16 th century. The harmony of the building has in nowise suffered thereby.

For such an extraordinary work, the question of its creator is imminent and justifiable. It is not yet solved; but it has been carried to a new stage by the work of Rott. According to this, the electoral upper architect Hans Englehart was the master of the Otto-Heinrichsbau, who under the spirited impulse of the views of his princely master created and executed the building. The complete proof is not afforded by the material so far found in the archives; but of all mentioned so far, Engelhart has most right to the honor of the title of master of the Otto-Heinrichsbau. But the spectre of Peter Flötner, the error of German art research, may at last be exorcised.

When Friedrich IV built the Palace named after him on the north side of the palace court, more than thirty years after the completion of the Otto-Heinrichsbau, the times had changed. The master of the Friedrichsbau is known; he was the Strasburg architect Johannes Schoch.¹⁴¹ He has transferred the motive of the composition of the Otto-Heinrichsbau to the court facade, but he has changed the proportions of the heights. Although the building stands on the lowest side of the court, the base only serves to equalize the irregularities of the ground. The lower order occupies one half the entire height; the two upper ones are graded by themselves. On the

exterior toward the valley is required a high substructure; but it does not appear in the view, being concealed by the terrace before it. On this external facade (see the adjacent Plate), the system of the double bays is dropped, and a single pilaster system is carried out. It is the more imposing.

Note 140. After Blätter für Arch. und Kunsthandw. 6 th Year.

Note 141. See Koch & Seitz on this, p. 114; further, Strasburg und seine Bauten. Strasburg. 1894.

What is first striking on the Friedrichsbau is the overpowering strength of the subdivision in general and detail; there is something very turbulent in the building, a singular heaviness of the structural framework, against which the detail presses everywhere. The conflicts are not solved in all places; in the returns of the cornices, in the swelling and the reduction of the pilasters prevails great restlessness. The windows are closely pressed between the pilasters, and still more compressed is the the court facade. Yet from the abundance of forms, the ground dividing lines of the system plainly appear. Excellent is the contrast of the massive lower with the lighter and upper orders. The treatment of the details is graduated in a masterly way upward into greater quiet.

103 If we look back at the Otto-Heinrichsbau, we recognize in general as in detail the changed feeling of the time. The sense for the esthetically great is aroused; the building is Barocco. Differing from the geometrically and flatly subdivided facade of the Otto-Heinrichsbau, the Friedrichsbau is conceived and executed for the perspective effect from a definite and near point of view.

The termination of the buildings of the Heidelberg Palace is formed by the Englischebau built by Friedrich V, that was completed in 1615. It is the work of a German, who adheres to Palladio's tendency. The design of the Palace was completed by splendid garden designs, of which only slight vestiges now remain. Of this is the truly regal location. It has remained to the Palace as an inalienable estate, even in the dreary desolation, that has fallen on it in the unfortunate period of two hundred years. If we look from the valley toward the Palace or enter the palace court, picturesque views

everywhere charm us. The picturesque expression is now predominant; it was so from the very beginning. The picturesque general effect unites the structures so different in style. These are so imposing, that one must select them from the overpowering general effect, in order to enjoy them as separate art works. There will one then perceive, that for the effect of the separate buildings far less stress is laid upon the beauty of the ruins, than one assumes at the first glance, and that this is still essentially architectural.

75. Old City Hall at Strasburg.

In a free application of the motive of the composition of the Otto-Heinrichsbau, Daniel Specklin designed the facade of the Old City Hall in Strasburg, built about 1585. (Fig. 84 ¹³²). The system of double bays is there altered, so that on the porticos of the ground story a pilaster is placed before each second pier, and that in the upper stories pilasters occur instead of niches, which are certainly weaker and of different form from those over the lower pilasters. The double bay is retained; but its rhythm is indeterminate. The like is true of the gradation of the stories. In details appears the form treatment of the Friedrichsbau, which was indeed executed by a Strasburg master.

104 76. Palace at Aschaffenburg.

Another Strasburg master, George Ridinger,¹⁴⁴ we meet with at the Palace in Aschaffenburg, built in the years 1605-1614 for Archbishop Johann Schweikard (See Fig. 85,¹³⁷ and the adjacent Plate). The Palace is located on a height above the city, and is a regular and nearly square plan enclosing a court and with four angle towers. An older tower in the court is taken into the building, which interrupts but does not entirely destroy the symmetry of the general design. The form of the ground plan occurs frequently in France and appears to be derived from thence. The elevation is not developed in orders of columns or of pilasters; but the stories are separated by bold cornices. On the towers are somewhat too many horizontal lines. The geometrical elevation scarcely presages the effect of the stately building. The grouping is good on all sides, but is very imposing on the side of the river.

(Fig. 85). The court is likewise very beautiful; the stairway towers in the angles, the transverse gable in the middle of the front and the tall external angle towers compose a rich and effective group. The detail is allied to that of the City Hall at Strasburg and that of the Friedrichsbau at Heidelberg. To the German forms are added Netherlandish motives, faceted ashlar etc. All details are carefully and beautifully wrought.

Note 142. After Fritsch.

Note 143. After a photograph.

Note 144. On Rüdinger and the Palace at Aschaffenburg, see Schulz.-Kolbitz, O. Das Schloss zu Aschaffenburg. Strasburg. 1905. -- Heusler, E. George Rüdinger. Strasburg. 1906. -- Schneider, F. Das Schloss zu Aschaffenburg und sein Erbauer. M. Mentz. 1906. -- Baum, J. Das Schloss in Aschaffenburg. Bell. z. Allg. Zeit. No. 25. -- Same, zur Rüdinger Frage. 1906. No. 326

To the same tendency belongs the Palace Gottesau near Carlsruhe, built in 1588; then the wing of the City Hall at Würzburg (Fig. 43), grand with small dimensions, perhaps the work of the Freiburger, W. Beringer, who was also engaged on the erection of the University.

77. Palace at Mentz.

A special position is occupied by the electoral Palace at Mentz (Fig. 86.¹³⁸). It was begun under Archbishop George Christian von Greifenklau (1626-1629) as an extension of the old Martinsburg. The south wing commenced by Archbishop von Greifenklau was completed only between 1675 and 1678 under Damian Hartard von der Leyen and by the Capuchin Father Mathias von Saarburg, not entirely according to the original plan. For the years 1630-1632, Friedrich Schneider took charge of the building for Elias Holl. Yet about the middle of the 18th century, another wing was built adjoining the existing structure.

The building followed similar aims as the Otto-Heinrichsbau in Heidelberg and the City Hall in Strasburg; it possessed a great clearness of treatment of the facade and a calm dignity in design. These peculiarities likewise indicate French stu-

studies, like much in the details. The name of the master is unknown.

In the building just described is introduced a new principle of composition in the German Renaissance; the importance of the proportions for the subdivision of ~~fa~~acades is recognized, perhaps from personal observations in Italy, more probably from the textbooks of Scamozzi and of Serlio. They lead out of the German Renaissance; but this transition occurred at a time, when in Italy the Barocco had already generally come into use, and some of the buildings are already Barocco themselves. On this ground, the movement could have no increasing development, in spite of the high beauty of certain works. This has already been referred to. An innate relationship of all these buildings is not to be mistaken; but they do not stand so near each other, that one should speak of a school.

For the later period the centre of the movement lay in Strasburg. There Daniel Specklin and Johannes Schoch worked; George Ridinger came from there; and that W. Beringer had relations to Strasburg is at least to be assumed.

78. Barocco in lower Germany.

Likewise in lower Germany occurred the change to Barocco toward the end of the 16 th century. Composition is scarcely concerned therein; it relates only to a change in the style of decoration. Herein were the contrasts also less than in upper Germany; for the lower German Renaissance from the beginning contained more Barocco elements than that of upper Germany, and these developed in the course of the later 16 th century into a wild style, though consistent to itself. The purpose here was a general impression produced by a rich alternation of light and shade, opposed to which was clearness and purity of lines. It is as if the forms were crushed by the compressed location and were squeezed out of the surface. This is particularly true of all volutes, which no longer are developed in special lines, but are compressed in width and sometimes become almost angular. The ribs of the loose acanthus leaves were beset by warty projections; the cartouches always suggest a material like leather and became ugly masses of surfaces swelling up and down; which have the appearance

as if they were formed of soft and fresh skins. This is the so-called "Knorpel" (leather or gristle) work. Rutger Kassmann, a particular admirer of this art, published in 1659 in Cologne a pattern book of this leather style under the title of "Architektur nach antiquitetischer Lehre und geometrische Austeilung" (Architecture according to ancient theory and geometrical subdivision). His designs (Fig. 81) appear to be fanciful productions, that scorn all execution; but whoever takes the pains to examine the memorials of 1640-1660 in the north German churches, finds that Kassmann only gives forms, that were already common in a wide range. Indeed the most confused of the great tombs is that of Duke August von Lauenburg and his wife Katherina (1649) in the Cathedral at Katzeburg. Generally the decoration of churches is the peculiar domain of the north German Barocco. Quite individual and with a beautiful general effect is the decoration of the Jesuit Church in Cologne (1627), one of the earliest works of the leather style. Separate decorative works are found in all the larger churches of north Germany from the Rhine to Prussia. If collected and systematically arranged, they would give a very complete representation of the development of the style.

79. Monuments.

On the other hand, the number of the Barocco buildings is not great. If in southwest Germany the appearance of the Barocco is in connection with the elevation of architectural conception, the same is not true for lower Germany to the same extent; men generally adhered firmly to the Renaissance mode of composition. Certain exceptions are to be noted. In the service of the Duke of Brunswick-Wolfenbüttel was employed Paul Franke (1538-1615), a very great and independent artist. His two chief works, the University at Helmstadt (1592-1597) and the Church of S. Maria at Wolfenbüttel (begun in 1608 and only completed in 1660 after many interruptions), are simply and grandly conceived, and are characterized by imposing proportions. The University at Helmstadt is a rectangular structure; it has two high stories with great windows and richly treated gables at the ends; at the sides three tr-

transverse gables project from the roof; to one is attached an octagonal stairway tower. The Church S. Maria in Wolfenbüttel is a three-aisled hall church (Chap. 11 and Figs. 109, 110); the interior has an earnest beauty, firmly and securely treated; less satisfactory is the exterior. The transverse gables from the last period of work on the structure (1657); (Fig. 88 ¹⁴⁰) well designed in proportions and in the relief of the members, but are in detail examples of the wildest leather style.

A contemporary of Paul Franke is Lüder von Bentheim ¹⁵⁰ in Bremen. He worked from 1609 on the rebuilding of the City Hall (see the adjacent Plate), whose present appearance is ascribed to him, even if not in the entire execution. The building is of the 15 th century; likewise a portico on the south side already existed originally. Lüder von Bentheim replaced it by an arcade supported by Tuscan columns, and this was crowned by a high frieze and a balustrade. All surfaces are filled by the richest relief ornament in Barocco forms (Fig. 89 ¹⁴²). Over the three middle arches rises a projection crowned by a high gable. Two smaller gables stand beside it. A bold cornice surrounds the entire building. These upper parts differ from the lower portico in their form treatment. The composition is excellent as in detail. It is surprising, how by Lüder's additions the simple mediaeval building becomes vividly grouped. This becomes plainer than on our Plate, if the building is viewed more diagonally. (Fig. 168). Moreover the difference between geometrical and perspective views becomes especially clear on this building.

Note 145. After Fritsch.

Note 146. See Schneider, F. Denkschrift zur Herstellung des ehemaligen kurfürstlichen Schloss zu Mainz. Mentz. 1897. --After this, Elias Holl von Augsburg am Bau des kurfürstlichen Schlosses in Mainz. 1630-1632. Zeits. f. Bauw. 1904.p.561.

Note 147. After a photograph.

Note 148. After Gurlitt, C. Geschichte des Barockstils und des Rokoko in Deutschland. Stuttgart. 1889. Vol. 2.

Note 149. After Ewerbeck.

Note 150. More on this matter in Focke, J. Die werkmeister

des Rathausumbaus. Bremisches Jahrbuch. Vol. 14. p. 129 et seq. -- Further, Pauli, G. Die Renaissancebauten Bremens in Zusammenhänge mit der Renaissance in Nordwestdeutschland. Göttingen. 1888. p. 55 et seq.

The hall in the upper story is one of the most stately interiors. Its plan mediaeval, furnished with accessories at different times, it received its present character substantially at the beginning of the 17th century. The rooms arranged in both stories of the front projection are separated from the hall by wooden partitions; a winding stairway leads to the upper one, the golden chamber. The execution of the walls and of the stairway is rich and extremely effective, even if not free from Barocco overloading. Unusually charming are the small decorative figures. ¹⁵²

Note 151. After Ewerbeck.

Note 152. See the drawings in Deutsche Renaissance. Abt. 34. Pls. 22-23.

109 The style of the City Hall we find again on the beautiful facade of the Krameramtshaus (Mercantile Office), (1619-1621), on which the Netherlandish and German motives in decoration are blended, as on the City Hall. Likewise the Essighaus (Vinegar House) in the Langengasse, begun in 1618 and not quite consistently completed, belongs to a similar tendency. Quite near and at No. 16 Langengasse stands another Barocco House. Like the Essighaus, it has three axes in width and extends upward with four orders and a gable. The doorway (Fig. 90) is extremely capricious. Far more stately than these narrow houses with three windows is the Leibnitz' House in Hanover (1652). The motive of the composition is that derived from the wooden architecture of lower Saxony and Westphalia; but it is here enlarged to unusual size. The detail is entirely Barocco.

In the Palace at Bückeburg is to be mentioned the doorway of the golden hall with its enclosure (Fig. 91 ¹⁴⁵). The most luxuriant Barocco caprices here hold a truly bacchanal festival. Wendel Dietterlin's wildest designs are executed in relief.

The City Church in Bückeburg has a beautiful and dignified

interior; its very Barocco facade is quite Netherlandish. The Barocco buildings of Danzig are likewise Netherlandish. The high gateway has already been mentioned in Art. 65. The beautiful House on the Langgasse (Fig. 92 ¹⁴⁷) has its nearest analogy in Brussels.

80. Netherlandish Barocco.

Concerning the Barocco of the Netherlands, I must again limit myself to a few remarks. The Netherlandish, and especially the Flemish Barocco was not directly divided from the Renaissance of the country. This indeed contains many gems of the Barocco, as previously noted. The style of Floris, like the art tendency of Vredemann de Vries, swarms with peculiarities of every kind, so that if but formally regarded, it might be counted almost as well with the Barocco as the Renaissance; but the Flemish Barocco is yet primarily the result of renewed and stronger influences from Italy. Some monuments are very near their Italian models; but usually the Italian motive is still so independently treated, that an art of decidedly local coloring arises. How far this Italianizing tendency of Flemish art, that we also find in the painting and sculpture, is connected with the counter-reformation is to be further investigated; that it was furthered by the numerous and important buildings of the Jesuits is scarcely to be doubted; but the Jesuits are not the leaders in the style movement, yet adhere to it. As the proper leaders of the Flemish Barocco are to be considered Jacques Franquart and Peter Paul Rubens. Rubens was active in but a slight degree as an executing architect; he shows himself in architecture also as an entirely independent artist (Fig. 93 ¹⁴⁸). By his drawing of the Genoese Palace, that appeared in Antwerp in 1822, he at least theoretically influenced the acceptance of the Italian Barocco. Other Netherlandish masters must also have made studies in Genoa and Milan. In church architecture the connection with Italy remained closer, in spite of diversity in form, since the chief motives of the composition are the same in both countries. (See Chapter 11). In secular architecture the typical forms of the narrow and high gabled houses, as they had already developed in the late Gothic per-

period, were retained until in the 17th century. The House of Gerber (tanner) in Antwerp (1644) differs only in the treatment of the details, especially of the upper part, from the buildings illustrated in Figs. 3 and 51. Also the collegienhaus in Hoorn (Fig. 94 ¹⁴⁹) varies more by the formal treatment of the orders and the labored handling of the gable than by the general elevation from the older buildings. Here may again be reference made to the House in Danzig represented in Fig. 92. Quite late, 1697-1699, are the Guild Houses on the Grand Place at Brussels, on which influences of French art are not to be denied.

Characteristic of the Netherlandish Barocco remains the preference for the combination of bricks and cut stone. The treatment always retains a certain gracefulness and seldom becomes heavy and massive. In the outlines of the enclosures of windows and doors, as well as on the gables pedantic sports are favored; the ornamental filling usually has the form of cartouches, indeed being derived from the Italian Barocco. Fig. 95 ¹⁵¹, a House in Ghent of the year 1675 and Fig. 96 ¹⁵³, the system of the court of the Bourse in Lille, that was erected in 1651 by the city master of works Julian Destre, may personify what is not made clear in words.

Note 153. After Ysendyck.

Chapter 10. The Italian Renaissance and the Italian Barocco in Germany and in the Netherlands.

81. General.

During the entire period of the Renaissance, there arose in Germany buildings, that must be credited to the Italian Renaissance, as well as those at least standing nearer to it than to the northern. They are not connected together, or are but exceptionally so, and their influence on the local style is usually not large. Yet their historical signification is not small; they introduce into German lands the international period of the Barocco and Rococo, in which the regional differences in architecture more and more disappear. They are certainly not to be measured by the scale of the Italian high Renaissance. Their origin lies on this side of the climax of the Renaissance movement in Italy, and the Italians, who came to Germany at the call of ecclesiastical and secular princes, were not the highest masters. Still much extends to average undertakings of Italian art. The late date of the origin of most of these works sufficiently explains, that we seldom find in them the harmony of the Italian Renaissance, the independent clarity and quiet accord. Their time was past in Italy as well. The reaction of the church movements in Germany was not excluded; the contrast of God and nature, which had been more and more left out of sight in the uncontrolled astonishment of classical antiquity, had appeared ayew and more acutely than before; minds were constrained, were unfortunately excited, but were inclined to weak resignation. This disposition was expressed in the art of the counter-reformation, the Barocco. The Italian Barocco style speaks as bold and impressive language; it knows how to seize and desires to strongly affect; it is not timid in choice of its means of expression. Always pathetic, it expresses all designs in an enhanced and frequently exaggerated manner. Whether the Italian Barocco would have taken the direction in reference to its character without the counter-reformation is more than questionable; but it had entered the 16th century without this, for the Renaissance had attained its climax about 1500.

It lies in the nature of this late art, that from its beg-

beginnings it worked with increased yet rude means; but the Italian Barocco has, above analagous phases of the style in other periods and countries, a greatness of mind, which even in comparison with the Renaissance may be esteemed as ~~even~~ enhanced, though unbalanced. It reflects the majesty of the militant church, and it has fought for its victory; but the church knows why it sets aside today the means, that rendered it good service three hundred years since. The Barocco style was an ecclesiastical style in its beginnings, but the development of magnificence, held essential by the church in the 16 th and 17 th centuries, attracted the great ones of the earth to surround themselves with like splendor. The style thus became a palatial style, and it greatly furthered the composition of palace architecture. Dimensions increased; passage in the interior was improved by corridors and vestibules; stately stairways in the richest and most convenient designs could not be wanting. The motive of the elongated facades, divided into accented and two side projections, that now dominates the composition of great palaces, is an acquisition of the Barocco.

The Italian Barocco is in a higher degree international than any other preceding style; the national diversities in architecture are less during no time other than under its sway. The style found acceptance in the later 16 th and in the 17 th centuries in Catholic southern Germany as well as in the Netherlands. In Barocco art is almost everything, that the Italians and the Netherlands trained in Italy, created in Germany in the service of the church, for the princes and the nobles; alone in certain of these works still appears the pure elegance of the Renaissance.

82. Italian Buildings in Germany.

Here must be mentioned in the first place the Belvedere on the Hradschin in Prague, begun in 1536 by Paolo della Stella, a pleasure and summer house in a beautiful garden. In spite of the rather dry form treatment, it is in pure Renaissance. The entire design of the rectangular structure, without any grouping and surrounded by a light portico on slender Ionic columns, already clearly expresses this, and the same is true of the proportions. The Brera in Vicenza has been mentioned

as its model; but the imitation is limited to the outlines; all else is different. The internal decoration is no longer the original.¹⁵⁴

Note 154. See the corresponding drawings in Fritsch; further, the illustration in Dahme, p. 331; lastly, Part IV, Vol. 1 (Fig. 191), (2nd edition, Fig. 250), of this Handbook.

Italian is the ornamentation of Castle Stern near Prague, an earlier building, that was decorated by Paolo della Stella.

Duke Ludwig began in 1537 the erection of an extensive Palace in Landshut. The wing next the old city was built by Nicolaus Ueberreuter and the Augsburg architect Bernhard Zitzel in the style of the early German Renaissance, though unfortunately almost entirely transformed. Three other wings adjoin it and enclose a court, and an addition extends even to the Isar. The builder was an Italian of the school of Sanmicheli, Antonelli from Mantua. The court has a strong treatment of the forms, well considered proportions, and it is very stately and beautiful. In the main story is a great hall (1542) covered by a depressed tunnel vault, and two tiers of high vaulted rooms. The vaults are subdivided after the manner of coffered ceilings, the beams having relief decorations in stucco - actually the first extensive use of this mode of decoration in Germany -, the surfaces being adorned by historical and mythological paintings, as well as by grotesques. On the paintings were employed Italian and German architects, but they were at first of no importance and have suffered by repainting. Still the effect of the rooms is very dignified, and this must have been so in a higher degree, so long as the walls were covered by hangings or otherwise. Very pretty is the little chapel of square plan. Likewise in the ground story are some rooms worth consideration. The beautiful facade on the Ländgasse, rusticated below and with a pilaster order above extending through two stories, is again conceived in the manner of Sanmicheli. The structure is an important work, that would also be in place in Verona or Mantua.

In Basle originated in 1587 the beautiful facade of the Geltenzunfthaus (House of Money Guild), (Fig. 97¹⁵⁵), which in design and proportions is evidence of the study of Serlio's

architectural work, and the allied facade of the Spiesshof of about the end of the century. Palace Ritter in Lucerne is a work of Giovanni Linzo from Perugia begun in 1557; the Italian motives on the facade are employed in a very indamissible manner; on the contrary, the court with porticos is a beautiful work. The arrangement of the plan is entirely regular. Palace Forzia in the Hospital on the Dran inclines toward the Venetian Renaissance.

The Fuggers had already caused the introduction of the Renaissance into Augsburg in the early part of the 16th century, and lent renewed impetus to Italian art in the second half of the century. About 1570 Jacob Fugger called Antonio Ponzano, a pupil of Titian (?), to Augsburg for the decoration of some apartments in his Palace. With Ponzano came other Italians indeed to Augsburg. Of their works have been preserved two rooms in the ground story of the northwest wing, that are low vaulted rooms (Fig. 98 ¹³⁶). Not the plan but merely the decoration is Italian, but this is entirely so. The smooth walls are painted with grotesques and landscapes. Above the cornice bands are set the richly subdivided vaults. The compartments of the vaults are decorated by reliefs in stucco and terra cotta, and the surfaces are richly ornamented by paintings, grotesques and allegorical figures. The paintings parallel the works of Pocetti in Palace Uffizi and those of Zuccheri in Caprarola, are hastily sketched with extreme freshness and enjoyment; in the elastic **course** of the lines and the harmonious coloring are they of high decorative worth.¹⁵⁷

Note 156. After a photograph.

Note 157. Drawings may be found in the Augsburger Album of the Academic-Architects-Verein of Munich.

The artists worked here in the years 1571 and 1581, and during the intervening period, they were employed in Palace Trausnitz at Landshut, together with others, the most important of which were Christoph Schwarz and Friedrich Sustis. The general effect in these rooms with horizontal ceilings is inferior, since all relief decoration is lacking; but the decorative paintings are excellent. A frieze with representations from the "Commedia dell'Arte" is characterized by delicate humor.

Finally, we find the same old-fashioned style in the
and in the Gothic Revival of the early 19th century.
The result is here still excellent. Particularly the
it is in the Antique style are masterly with masterly skill.

in detail, more wonderful still.
The work so far described still have the same of the
even if only of a very late date. With the
and in the 17th century, the Italian Revival comes over the
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few buildings; works of Italian masters; and masters and the
works of Baroque masters and of German masters and of French
and of these masters, architects, painters and sculptors, has
the common tendency, that we have found to be in the 17th
the invention is excellent in detail, form, and style.
and their master, and a master of the 17th century. They have
completely made their own the forms of Italian art, and they have
on how to handle them; but their artistic invention is
extensively remains restricted within a narrow boundary.
On the one hand and the Italian and Spanish.
The Revival in 1858 the old Cathedral of Salamanca. The
was completed in the years 1854-1858 a plan for the
The strikingly beautiful plan, which has been the basis of
Revival in a free way, but without the definite character
gaining the effect, that the completed building is a new
movement, yet permits important things to be constructed.
The Revival. See volume 1, p. 155.
Revival's plan and not some to experiment. The Cathedral
was built in the years 1854-1858 by Antonio Gola from Gola,
a pupil of Revival. Gola's plan is a revision of the
master's; the design of the choir recalls in some the Cathedral
of Gola. I have seen the Cathedral of Salamanca (p. 155).
several times, but only hastily. The effect in the nave is
rather heavy, but it rises into free Revival in the choir and
through the crossing; the lighting is excellent. The style
is a good Baroque. In the exterior the stately arches
are better than the interior.

Finally, we find the same decorators of 1586 in the Antique Hall and in the Grotto Portico of the Royal Place in Munich. The relief is here still excellent. Particularly the pier capitals in the Antique Hall are modeled with masterly skill (Fig. 99¹⁵⁸); but the ornamental paintings, however charming in details, make weariness felt.

Note 158. From a photograph.

The works so far described still have the stamp of the Renaissance, even if partly of a very late type. With the beginning of the 17th century, the Italian Barocco comes over the Alps in full development. Entirely Italian indeed are but few buildings; works of Italian masters; but numerous are the works of Netherlanders and of Germans trained in Italy. The art of these masters, architects, painters and sculptors, has the common tendency, that we designate today as academic; their invention is expressed in general forms, and they speak not their mother tongue, but a foreign idiom. They have thoroughly made their own the forms of Italian art, and they know how to handle them; but their artistic invention almost exclusively remains restricted within a separate tendency between the northern and the Italian art spirit.

Fire destroyed in 1598 the old Cathedral at Salzburg. Scamozzi prepared in the years 1604-1606 a plan for rebuilding¹⁵⁹. The strikingly beautiful plan, which utilizes the motive of S. Peter's in a freer way, but affords no definite decision concerning the effect, that the completed building might have produced, yet permits important things to be conjectured.

Note 159. See Dohme. p. 394.

Scamozzi's plan did not come to execution. The Cathedral was built in the years 1614-1634 by Santino Solari from Como, a pupil of Scamozzi. Solari's plan is a reduction of his master's; the design of the choir recalls in plan the Cathedral of Cocco. I have seen the Cathedral of Salzburg (Fig. 100¹⁶⁰) several times, but only hastily. The effect in the nave is rather heavy, but it rises into freer beauty in the choir and beneath the crossing; the lighting is excellent. The style is a good Barocco. On the exterior the simply strong sides are better than the facade.

Note 160. From Dohme. p. 394.

Entirely Italian are likewise the Bishop's Palace, already begun in 1592, and other structures. Salzburg received in the early 17th century an Italian character, which the city still retains.

Scamozzi was also engaged in Prague. To him is ascribed the design of the stately stairway of the Royal Palace; likewise its portal, a dry work of bad proportions. Entirely in the forms of the Italian Barocco is restricted the decoration of Palace Waldstein in Prague. On it were employed different Italian artists. So far as illustrations permit a decision, (Fig. 101 ¹⁶¹), German models are the basis. Regarding the executing artists and the stylistic details, see Gurlitt's work mentioned below.¹⁶² The termination of the garden is formed by a portico of three arches (Fig. 102 ¹⁶³). It not only has great dimensions, but also imposing proportions. The Barocco motive of the arches supported by coupled columns is here enhanced to high grandeur; dignity and worth predominate in the composition. The structure is usually ascribed to Giovanni Marini; Gurlitt holds it to be a work of Bartolommeo Biancon.

Note 161. After Fritsch.

Note 162. Gurlitt, C. Geschichte der Barockstils und der Rokoko in Deutschland. Stuttgart. 1889. Vol. 7. p. 11 et seq.

Note 163. After Fritsch.

Likewise the Mausoleum of Archduke Ferdinand II, built 1614-1633 by Giovanni Pietro de Pomis, is entirely Italian. The tendency of the Barocco toward superfluities and exaggerations comes to light here very clearly.

83. Works of Netherlanders of Italian Training.

As Italians worked in Salzburg and Prague, so Italianized Netherlanders took the lead in Munich. The history of the artists of Munich under Wilhelm V and Maximilian I is indeed not yet fully cleared up; but it stands without question, that the Munich art of the end of the 16th and the beginning of the 17th century has such an individual character, as it could only have attained by the effect of prominent masters destroying slight individualities, and further, that this

style character is the Italian-Netherlandish and not the Italian-German. The leading masters are Friedrich Sustris and Peter Candid, both coming from Vasari's school, two rich and many-sided, and what is more important, two nearly allied spirits, who in predominating measure have produced a school. They are eclectics, clear and cool, with rich and assured abilities. Their preeminence in all formality but doubtless attract and subject later powers. It is therefore extremely difficult to distinguish between the works of this circle by their characteristics of style; but for the like reason, this separation has only slight importance for the general history of art.

We have to consider here the Church of the Jesuits with the adjacent College and the rebuilding and extension of the Royal Palace; an estimation of the third great group, the Duke Maxburg erected by Wilhelm V, is no longer possible on account of the rebuilding during the last decades.

The building of the Jesuit Church was begun in 1583 and completed in 1597. I believe that the design should be attributed to Friedrich Sustris. It exhibits such assured mastery in artistic as well as in technical respects, that besides Sustris no other Munich master of the time can come in question, and just as little any member of the College. With intelligible clearness is created here an interior of imposing magnitude. (See Chapter 11, as well as Figs. 112, 113).

The Jesuit College, now Academy of Sciences, is an earnest and dignified building, composed for the general effect, but without charm in details.

A second work of Sustris is the Grotto court of the Royal Palace; it was begun under Wilhelm V and completed under Maximilian I. Unfortunately it was transformed about the year 1700. In its original condition, it must have possessed an intimate charm, such as we seek in vain in most creations of this art circle. Even yet the little garden with the Perseus fountain and the graceful grotto portico afford an expressive representation of a Renaissance garden. A larger garden of richer design was placed on the south side of the buildings enclosing the grotto court. This garden was described by the

Augsburg patrician Philipp Heinhofer in 1611.¹⁶⁴ and was illustrated by Diesel.¹⁶⁵

Note 164. *Zeits. d. Hist. Verein f. Schwaben und Neuburg.* Vol. 8. p. 73.

Note 165. Diesel. *Erlustierende Augeweider.* 2nd series.

In the years 1611-1619 Maximilian I had erected the great structure surrounding the Kaiserhof (Imperial Court) of the Royal Palace. Design and artistic proportions must be ascribed to Peter Candid,¹⁶⁶ so long as a great artist personage is not proved, that continued in the here prevailing manner in the Italian feeling for interiors. The technical execution from the preparation of the working plans upwards also certainly evidences other coworkers. According to the researches of Trautmann, Hans Krumper was the executing master. The design is simple and handsomely conceived. The exterior is kept entirely plain; merely a skilfully designed painted architecture produces the appearance of an architectural subdivision.

Splendor is limited to the principal stairway with the adjacent porticos and to the rooms of the principal story.

Note 166. Compare *Die Kunstdenkmale des Königreich Bayern* from 11th to end of 18th century. Munich. 1892-1895. Vols. 1. p. 1165 et seq. -- Contrary, Bassermann-Jordan. *Die Dekorative Malerei der Renaissance am Bayerischen Hof.* Munich. 1900. p. 103. -- Arthur Wiese gives a representation (Leipzig. 1906), with which I entirely agree; the publication of Trautmann's investigations is still awaited.

Grand above all is the design of the stairway. The entrance is formed by a stately hall in the middle of the northern wing. The first flight of the stairway is covered by an inclined tunnel vault. At the turn on the landing of the stairs, the view of a hall in two aisles opens (Fig. 103¹⁶⁷), in the southern aisle of this ascending the second flight of stairs, and which affords above access to the rooms adjoining on the east and west, as well as to the stairway to the third story. The view upwards from the landing is surprising in a high degree. The proportions are broad and pleasing. The decorations, stucco ornaments and painted grotesques etc., are finely

executed (1616). On the west was adjacent a larger hall, that unfortunately no longer remains. The mature certainty of composition in these rooms merits admiration; power and strength in the lower hall with its four massive Tuscan columns, the narrowing of the interior in the tunnel-vaulted lower stairway flight arouses expectation; great heightening at the turn of the stairway, and quiet repose in the upper hall. In perfected harmony of general appearance, these rooms scarcely have their equals in the Renaissance of Germany. If the hall formerly heightened the impression, then in its destruction we have to lament the loss of a chief work of the Renaissance in Germany.

Note 167. From the same. Pl. 180.

In the eastern and western wings are found a series of the most distinguished living rooms (Stone Room and Treves Room); (Fig. 104 ¹⁶⁸). Communication is facilitated by passages, that extend beside the rooms. The apartments have pleasing and lofty proportions, and they are decorated with reasonable magnificence, both occurring in only a few contemporary interiors. ¹⁶⁹

Note 168. From the same. Vol. 1. Pl. 182.

Note 169. Drawings in Bötticher's Innenräume der königlichen alten Residenz in München. Munich. 1895.

84. Netherlandish Barocco.

More individual and national is the Barocco in the Netherlands. According to the statements in Art. 80, only a few churches are to be mentioned here. Genoese is the system and the decoration of the Jesuits' Church in Louvain; it is quite similar to S. Annunziata in Genoa. Jacques Franquart's church facades follow in other principal lines the composition of the facade scheme of the Italian Barocco, as it occurs on S. Spirito in Rome. On the facade of the former Augustine Church in Brussels indeed the changed proportions are produced by the three-aisled plan; but it has in details so much northern, that it can merely be named here in a very limited way. The same is true of the facade of the Jesuit Church in Antwerp; but the spirit of the Italian Barocco is expressed by this broadly developed church facade in a way still more distinguish-

distinguished than by that. It is the work of two members of the order, Peter Huijessens and Francois Aguilon. Other churches of the order stand more independently from the Italian Barocco.

85. German Masters from the School of Palladio.

During the entire 17 th and 18 th centuries, besides an increasing wildness of forms and their final transformation into the Rococo, there occur endeavors, which are directed toward strength of forms and orderly composition. Vignola and his successors established the canon of the columnar orders, which remained authoritative until the more accurate knowledge of Grecian forms; but Palladio showed the way for the general conception of the composition. He possessed the most thorough knowledge of the antique. His entire creation is controlled, not by external rules, but by an innate orderliness, within which he proceeds in entire freedom; in earnest greatness he excels all his contemporaries. His expression of form is abrupt, even dry; but compare him in detail with the treasury of forms of the succeeding period, until Durand and Gilly, and one will be astonished by the many motives first employed by him. His fame was already great in his lifetime; his influence is measureless.

It is understood, that German masters, who went to Italy in the later 16 th and the beginning of the 17 th centuries labored under its ban. Palladio's deep feeling for architectural grandeur, they could not indeed sufficiently adopt; but the feeling for a greater severity of composition and for purer forms, than those peculiar to the German Renaissance, they brought away with them. Their works are generally earnest and dignified, yet without poetry and not free from pedantry.

The greatest among the German Palladians is the Augsburg Cathedral architect Elias Holl (1573-1646). His father Hans Holl was superintendent of works in Augsburg; Elias owed to him the first instruction in workmanship and art. From 1586 onward was he employed with his father by Jacob Fugger, and who wished to send him to Italy with his son George, but the father would not permit the boy to travel before the end of his apprenticeship. First in the year 1600 Elias Holl came

to Venice, and already at the end of 1601, he was again in Augsburg. That during this period he passed through a transition from the German Renaissance to a later style is not probable; he must have already known Italian architecture of the late Roman type from the works of Vignola, Serlio and others. Palladio's buildings had a determining influence on him. Elias Holl was an allied spirit; development into a great architect was denied to him, as to nearly all men of his country; but he is never trifling, and he attained whatever might be reached by a German in following Palladio.

It was permitted to him, what few architects attain, to create not only some important works, but he had a deciding influence on the appearance of the entire city of Augsburg, indeed with full comprehension. When he built the City Hall, which was at first designed without the two towers above the side wings, he advocated in the council the addition of the towers, which he carried, since they would give the city a heroic appearance, both from the outside and from within.

Among his works is the Beckerhaus (1602), still rather restrained; but already the slightly later Arsenal is a complete masterwork, in which is expressed the energetic individuality of the artist. The facade (Fig. 105 ¹⁷⁰) is richly and boldly subdivided. Palladian motives are employed. But Holl has already advanced beyond mere imitation to original creation; indeed he never excelled this facade, so far as individuality is concerned. His later works, the City Hall, the Metzgerhaus (Butchers' Guild House) etc. are perhaps stronger and more orderly, but are dry and less fresh in details.

Note 170. From a photograph.

The City Hall (1614-1620), a structure with many stories, possesses importance entirely in the outlines, that have a beautiful effect, both far and near. The plan (Figs. 106, 107 ¹⁷¹) is entirely symmetrical. The middle is occupied by a great hall; at the side and on the main axis is the stairway, in the angles being offices, guard rooms etc.; in the principal story there corresponds to the hall the Golden Hall, while the angles are occupied by the so-called princes' rooms. This is indeed the most magnificent of all festal and state

interiors preserved by any city in Germany. Particularly the golden hall, extending through three stories, is of a splendor in proportions, such as no second Renaissance hall in Germany. Likewise the lighting and coloring are good; but the forms of the ornamentation are frightfully hard.

Note 171. From Lübke.

Holl likewise built a number of gateway towers in Augsburg, some of which have unfortunately been sacrificed to the opening of modern streets, while at others the adjacent walls have been removed, by which their effect has been changed. The type is the same for all, but the execution varies in details. The Wertachbrucker Gate Tower (Fig. 108 ¹⁷²) is indeed the most beautiful.

Note 172. From a photograph.

/23 Greater than Holl's activity was that of his contemporary, Heinrich Schickhardt (1553-1634).¹⁷⁵ Schickhardt was court architect of the Duke of Wurtemberg. He had worked under George Behr on the Lusthaus in Stuttgart. In 1598, he traveled during five months in Italy, from Venice to Milan. He undertook a second journey in company with Duke Friedrich; he visited Genoa, Rome, Loreto, Bologna, Ferrara and other cities. His diaries and sketch-books contain drawings of Palladio's buildings, of Genoese palaces and other architectural works; also everything else; wells and water-works especially attracted his attention. Schickhardt also visited Lorraine and Burgundy.

Note 173. See Baum, J. Die Werke des Baumeisters Heinrich Schickhardt. 1. Kirchen. Würtemb. Vierteljahrshefte. 1906 p. 103.

Schickhardt rebuilt not only separate buildings, but also entire cities and villages. From 1600 to 1608, he conducted the rebuilding of the city and Palace of Mompelgard; the city of Freudenstadt in the Black Forest was rebuilt from his plans, though indeed its main outlines were given by Duke Friedrich. Besides colleges, schools and many private buildings are counted among his works 17 churches (if those rebuilt are added, the number is much greater) and even 12 palaces. I do not know how many of his works remain, and know nothing of their

appearance. His chief work, the New Building in Stuttgart, was burned in 1877 and removed about the end of the 19th century. It was a high building of four stories having central and side wings, that were set one story above the roof cornice. The stories were separated by balconies. The detail was apparently less pure than with Elias Helli. The entire structure had something modern in its rambling stories.

Among the masters, who introduced the Italian Renaissance into Germany is also reckoned the younger Jacob Helli, the son of the master sculptor of the same name, who built the City Hall at Nuremberg. He was the brother of the City Hall at Nuremberg. He likewise visited Italy, and the City Hall at Nuremberg shows evidence of thorough studies. Yet also in him the Italian style takes a native coloring. The Italian is very much softened. Above the simple ground story, generally situated by three portals, rise two upper stories with long rows of windows, -- no less than 36 windows in each row. Over a middle cornice follows a balustrade, beyond which rise projecting life towers at the middle and sides. The second ending of horizontal, the decided contrast between the ground and upper stories are foreign to the German Renaissance; the detail motives are likewise Italian, and still such a building could only originate in the Germany of the 17th century. Just as we at once recognize the nationality of a foreigner, even if he speaks German well, so do we recognize in the Nuremberg City Hall at the first glance the work of a German master. To be just to the facts, it must be stated by its perspective effect, and one will find that it is very well conceived for its site. The ground story in the court is simply treated; the upper stories are subdivided by deep arcades, that project from French pilasters. Likewise here are effective contrasts and a good treatment in forms. Very beautiful is the vaulted hall of the sides in the ground story. Jacob Helli is not equal to his father in delicacy of artistic treatment; but he is always careful, rich in knowledge and free from pretensions. Note 174. From a photograph.

where accurate drawings are also to be found.

appearance. His chief work, the New Building in Stuttgart was burned in 1757 and removed about the end of the 18th century. It was a high building of four stories having central and angle wings, that were yet one story above the roof cornice. The stories were separated by belts. The detail was apparently less pure than with Elias Holl. The entire structure had something modern in its numerous stories.

Among the masters, who introduced the Italian Barocco into Germany is also reckoned the younger Jacob Wolff, the son of the master stonecutter of the same name, who built the City Hall at Rothenburg. He was the builder of the City Hall at Nuremberg.¹⁷⁵ He likewise visited Italy, and the City Hall affords evidence of thorough studies. Yet also in him the Italian style takes a native coloring. The facade is very much elongated. Above the simple ground story, generally animated by three portals, rise two upper stories with long rows of windows, -- no less than 36 windows in each row. Over a modillion cornice follows a balustrade, beyond which rise projections like towers at the middle and sides. The strong accenting of horizontals, the decided contrast between the ground and upper stories are foreign to the German Renaissance; the detail motives are likewise Italian, and still such a building could only originate in the Germany of the 17th century. Just as we at once recognize the nationality of a foreigner, even if he speaks German well, so do we recognize in the Nuremberg City Hall at the first glance the work of a German master. To be just to the facade, it must be tested by its perspective effect, and one will find that it is very well conceived for its site. The ground story in the court is simply treated; the upper stories are subdivided by pier arcades, that project from Tuscan pilasters. Likewise here are effective contrasts and a good treatment in forms. Very beautiful is the vaulted hall of two aisles in the ground story. Jacob Wolff is not equal to his father in delicacy of artistic invention; but he is always capable, rich in knowledge and free from littleness.

Note 174. From a photograph.

Note 175. See evidence therefor in Mummenhof, p. 175 et seq. where accurate drawings are also to be found.

The architect's house in the Peunthof is likewise a work of Wolff. The simple and earnest building has good proportions, and the gable dormers animate the outline, without making it unquiet. Some other houses in Nuremberg follow the same tendency, like No. 7 on the outer Lauferplatz, and quite late (1672) the Tucher Brewery in the Weizenstrasse.

In Landshut, the arcades in the court of the Trausnitz (about 1580) belong to this tendency, also the court of the Landhaus in Graz. (Fig. 109 ¹⁷⁴). Whether the style had already penetrated into north Germany in the early part of the 17th century is unknown to me.

In the Netherlands, the City Hall at Amsterdam (begun 1648) is the most important building of this severe Renaissance. (Fig. 110 ¹⁷⁶). The plan clearly shows already in its symmetrical arrangement the study of the works of Palladio. The requirements for space are however materially increased in Dutch City Halls, and the solution is excellent. Above a low ground story, the facades have two high and approximately equal pilaster orders, each comprising a main and a mezzanine story. In general, the principal facade is broken by three projections. An intelligible but tasteless structure. The high and light festal hall has an imposing effect, in spite of its academic subdivision. The ornamental forms have much in common with contemporary French art.

Note 176. Gurlitt, G. Geschichte des Barokstil und des Rokoko in Deutschland. Stuttgart. 1889.

Buildings with the same tendency may even be found in other places; the examples described suffice to characterize the style.

86. Final Considerations.

The esthetic value of the buildings treated in this Chapter is not unlimited; they lack the full harmony of the Italian Renaissance, as well as the naive enjoyment in decoration of the German; as at first stated, they belong to the Barocco with few exceptions, and they all bear the marks of an art period, that has passed its climax.

Greater is their importance in the history of the style. They are symptoms of a general condition, the development of the Italian Barocco into a European style of architecture.

An investigation does not belong here, why this obtrusive style should dominate the entire West and obliterate national differences more than any other. It penetrated into Germany, when a change in style was certain. As a decorative style, the German Renaissance had passed through the few innate possibilities of development; its foreign capricious forms had already fallen into Barocco wildness. Men here and there had the feeling, that a more severe architectural style treatment was required. But the attempt to transform the style from within outwards, with however great powers it was undertaken, (Friedrichsbau at Heidelberg etc.), must of necessity urge a greater purity of detail forms. An attempt was yet scarcely made in the German Renaissance, nor could it even be made in a style, whose forms were already conceived in Barocco looseness. And what was needed already existed in complete form in Italy. Vignola had established the canon of the columnar orders; Palladio had shown how they were to be employed according to the sense of the period. It is not by chance, that he and his contemporary Galeazzo Alessi, Ricchini and others found appreciation in the North, while the masters of the high Renaissance remained entirely not understood. One conceives also in Germany what architecture was in a limited sense; but it was a fate, that men first understood that the architecture of the Renaissance had already fallen into decadence in its native land, and which a great genius like Palladio, had not been able to prevent.

To these innate reasons are added external ones, though only as secondary. I have already referred to these in the beginning of this Chapter. The Barocco came to Germany and the Netherlands in consequence of the counterreformation, but in nowise everywhere, and it is even in Catholic countries not the general style for churches. At least as much increasing magnificence contributed to its adoption, together with the etiquette, with which the princes surrounded themselves in accordance with Spanish models. But the style did not continue limited to this circle. Not the taste of princes nor the power of the Church, but the ascendancy of the Romantic art spirit necessitated its victory over the formless German Renaissance.

Chapter 11. Church Architecture.

87. General Conditions.

Compared with the secular architecture, church architecture in the German Renaissance is very backward. Relatively more was perhaps built in the Netherlands; yet there also really important monuments are not numerous. The entire period was not favorable to church architecture. An extraordinary number of churches originated in the 15th century, and a period of enhanced activity in building must necessarily be followed by one of repose. The need was satisfied for a long time, and the religious wars of the century did not further a peaceful activity in architecture. New structures were not entirely lacking in the 16th century. But a more animated upward flight was assumed by church architecture first with the great churches of the Jesuits from about 1580. The Jesuits also brought the Renaissance into more general use in church architecture, though in nowise exclusive employment. In the 16th and the 17th centuries until the end of the thirty years' war, the Gothic was always still regarded as the true church style. Men were not acquainted with the innate opposition of the two styles; their forms were decorative expedients and nothing more. According to habit, men retained Gothic forms of vaulting, without perceiving their opposition to the other architectural forms and the decorative equipment. They once expressed structural customs, gave the stonecutters opportunity for showing their skill in workmanship, and had a picturesque effect. More was not required. In a naive way, men sometimes covered the ribs of vaults with the forms of the Renaissance, with heart-leaves, pipes etc., and filled the compartments with cartouches and other ornaments. But the Renaissance was in nowise entirely avoided, and the greatest monuments belong to it.

88. Catholic Church Architecture.

Catholic church architecture remained still alive and far surpassed what was undertaken on the Protestant side. Important changes of design do not occur at first; the hall church with ambulatory in the choir or with a choir apse at the East end of the middle aisle remains the most usual form of the 1

larger churches. Only with the invasion of the Renaissance do their ground plans come from Italy to Germany and the Netherlands. In Italy after many purely artistic attempts on the central building, men remained at a compromise between this and the longitudinal building. The series in development extends back into the Gothic period, and it goes from the Cathedral at Florence and S. Petronio at Bologna through S. Andrea at Mantua, the designs for S. Peter in Rome to the Church of the Jesuits and to the final form of S. Peter. A form was found, less abstract than the purely central building, which also satisfied liturgic requirements, with high esthetic advantages and rich capacity for modification. It is important for the succeeding period, that the longitudinal structure had maintained its supremacy. The form of the cross-shaped longitudinal building with a dome over the crossing indeed occurs only once in Germany before the war, and not too commonly afterwards; but it is the ground plan from which developed on the one hand the simpler longitudinal buildings of the 17th and 18th centuries, on the other the fanciful Rococo buildings of Germany in a purely artistic spirit, and that again more nearly approximate to the central building.

89. The Jesuit Style.

I have already indicated that the Jesuits of the Renaissance obtained a general admission into northern church architecture. Here must be considered briefly the question of the Jesuit style. The name of "Jesuit style" is diffused in lay circles and is employed as nearly synonymous with "Barocco". Already more than 40 years earlier, Jacob Burckhardt stated thereon, that no special Jesuit art existed; recently the conception without thorough definition is still introduced in the history of architecture. If we survey the great architectural activity of the order, it is not to be denied, that in its first building, the Church of the Jesuits in Rome, exerted a very wide influence; but it was not an absolute model, not even for the ground plans. Many Jesuit churches indeed have a single aisle with side chapels; but just in the Netherlands do we find not a few three-aisled churches of the order, which still hold fast to the entire mediaeval scheme of

plan. But the ground plan may here be regarded as immaterial, if exteriors and decorations of all these churches and of the colleges have a common style. Yet this is not the case. Again must the Jesuit church be recognized as one of the earliest and most influential works of the Roman Barocco, that frequently as a model has influenced the system of the exterior as well as the decoration. But its style is specifically Roman Barocco; within my knowledge, it does not at all occur in Germany and the Netherlands. The Jesuit Church in Louvain is allied to the Genoese Barocco; S. Michael's in Munich affords Italian motives as conceived by educated northerners; the Jesuit Church in Cologne and an entire series of Jesuit churches in Belgium are Gothic; others again are different. Where is here the common style? Likewise the last, the artistic harmony of these interiors is very varied; they have but one thing in common; they are never puerile. Yet this single epoch founded no style, and one would do well to avoid the words Jesuit style as a scientific term. 177

Note 177. See Braun, J. Die Belgisches Jesuitkirchen etc. Freiberg. 1907.

90. Protestant Church Architecture.

Compared with the greatness of the artistic feeling, that still manifests itself in the late Catholic church buildings, everything undertaken on the part of the Protestants is far inferior, with few exceptions. Men have not gone beyond attempts to develop the form of the church building from the requirements of the worship. The greater originality is on the side of the reformed churches. They have more decidedly broken with tradition than the Lutheran, which at first but slightly modified the forms of Catholic worship. One must not transfer the existing rational form of Lutheran divine service directly into the 16th century; it was only developed in the course of the 18th and 19th centuries. The order of divine service was regulated in the year 1536 in accordance with Luther's paper:-- "The German mass and order of divine service arranged at Wittenberg." According to this, the sermon indeed forms the most important part of the entire divine service; but besides the introductory and the closing church hymns, p

portions of the mass were retained in a German translation. The second part of the divine service is formed by the communion. That may have been the normal one; men sometimes retained still more of the ancient form. But the altar service always still occupied a wide space, and the divine service had two centres instead of one. But in the structural organism was thereby introduced an innate contradiction, whose complete solution has not been found to this day; the respective places of the pulpit and the altar have never been fixed. The 16th century did not at all enter on an architectural solution of the problem on this side. The position of the altar remained the ancient one, and the pulpit was either placed near the altar, to render both visible to the entire assembly, or the pulpit was transferred to one long side, and men sought by the arrangement of the pews to aid this. The structural organism was not affected thereby. It was otherwise with a second matter. With the enhanced importance of the sermon, opportunity must be afforded to all members of the congregation to understand the preacher; the seats must therefore not be too far removed from the pulpit. The architectural result of this requirement was the adoption of the central building as the normal form of the Protestant church structure. On the Reformed side, where the importance of the altar was less, men did not fear to deduce this conclusion, and especially in Holland, there are not lacking attempts in this respect; on the Lutheran side, this impulse could not contend with tradition; men sought help by the adoption of galleries, and these were soon regarded as indispensable parts of Protestant churches. Either are they galleries or balconies without any closer connection with the structural design, or they were brought into connection with the structural organism, when the side aisles were furnished with upper stories, and these opened with arcades toward the principal aisle. This form is not exclusively Protestant. The first is most common. If men would not pass to the central building, then the single-aisled rectangular hall showed itself to be the most suitable form of interior for the Protestant worship. But in such halls the galleries could not be arranged otherwise than as

galleries on columns or consoles. The number of these hall churches is great; few among them possess artistic importance.

Thus Protestantism always indicates a loss for the church architecture of the 16 th and 17 th centuries; the grand internal development and the symbolism of the Catholic church building were lost, excepting slight vestiges, or became superfluous, without requiring sufficient substitutes elsewhere. Some Protestant churches are likewise to be mentioned.

In the following separate consideration of the monuments, the style and form tendencies are taken as the reasons for a classification, rather than their appertaining to one or the other faith.

91. Monuments.

In a history of the German Renaissance, the last shoots of Gothic cannot be thoroughly treated. Until the middle of the 16 th century, church architecture continued on the plane of development, that it had reached in the second half of the 15 th century. The hall church was not the only one, but the most widely extended form of church, and that corresponding most to the taste of the period. Higher internal effects were not striven for, though in nowise forbidden to this form; men enjoyed freedom in spacing the supports and the resulting spaciousness, which this made possible. On portals, alters, pulpits and other articles of equipment, the Renaissance appeared early and soon mastered the entire furnishing; but the nucleus of the building remained Gothic.

Among the hall churches of the 16 th century, the Church of S. Maria at Halle is one of the most beautiful. It was built at the command of the Elector Albrecht of Brandenburg by Nicholas Hofmann in the years 1530 - 1534. Its completion only followed after the introduction of the reformation in Halle, (1541), and the equipment with galleries falls at that time. In its form treatment as well as in the handling of the interior, this church is allied to the Saxon hall churches; a beautiful and wide interior with rich net vaults. On the galleries are mingled Gothic forms with those of the Renaissance.

The Jesuit Church in Cologne (Fig. 111), built in 1618 - 1622, is a Gothic basilica; the aisles are separated by tall

circular piers; the net vaults of the main aisle rest on corbels; over the side aisles are found galleries. The details and the decoration are Barocco and are reckoned with the earliest works of the so-called "gristle" style. Wild in form, the details have a good decorative effect. Likewise on the exterior occur forms of both styles beside each other, and an archaic caprice of the architect has even placed two Renaissance towers beside the facade. In this very remarkable building, Gothic and German Barocco work together, and the general impression is nowise inharmonious. In Belgium, the churches of the order built by Heinrich Hoelmaker in the early period of the 17th century are still entirely Gothic; also the churches of Brother Johannes du Blocq are Gothic in structure, but adopt many elements of the Barocco in their formal treatment. 182

Note 178. After Fritsch, K. E. O. Der Kirchenbau des Protestantismus from the Reformation till the present day. Berlin. 1898. -- Also Fritsch, Denkmäler deutscher Renaissance. Berlin. 1890 - 1891.

Note 179. Fritsch. Denkmäler deutschen Renaissance. Berlin. 1890 - 1891.

Note 180. From Kunstdenkmale des Königreichs Bayern from the 11th to the end of the 18th century. Munich. 1892 - 5. On plates 157 - 165 are to be found accurate drawings.

Note 181. From the same.

Note 182. A survey is given by Braun, p. 12 - 103.

181 The Pilgrimage Church at Dettelbach-on-Main (Figs. 112, 113), built in 1608 - 1613 by Bishop Julius Fischer of Würzburg, is a wider single-aisled and cross-shaped structure of pleasing proportions, yet without higher consecration. Only the Doric columns and the semicircular arches of the interior recall the late date of erection; otherwise the treatment is Gothic. The decoration is Barocco, so far as it belongs to the building period. The Barocco is more strongly expressed on the facade.

It is also necessary to place the Franciscan Church in Innsbruck here (1553 - 1563). According to its entire treatment of the interior, it is a Gothic hall church, even if the decorative forms -- whose originality is doubtful to me -- are

those of the late Italian Barocco.

I further name in this connection the divided Church at Freudenstadt in the Schwarzwald, a work of Heinrich Schickhardt. It is built in angular form; one wind is intended for the men, the other for the women; pulpit and altar are placed in the angle and are visible from both sides. Gothic in this church is only the wooden net vault. The ornamentation is rich Barocco.

More important are two churches, on which the Renaissance indeed predominates, but which are still Gothic in the vaulting system and in many details. The Church of S. Maria in Wolfenbüttel (Figs. 114, 115 ¹⁷⁸), built in 1608 - 1680, is a stately hall church of unusually important proportions. It is a work of Paul Franke, the builder of the University of Helmstadt. Franke is one of the greatest and most original spirits of the German Barocco; he possessed a feeling for interiors, such as given to but few of his contemporaries; he knew how to be rich and still moderate in ornament, and even to handle the most Barocco forms with taste. Likewise here men would not omit galleries; they are low galleries in the side aisles and disturb the view of the interior. The exterior of the notable building is less satisfactory than the interior. The widely projecting buttresses are crowned by figures, the singular tracery and the Barocco transverse gables, which at least in part were executed only after Franke's death, afford a confused and unquiet view; still a certain grandeur cannot be denied to this.

Contemporary with the Church of S. Maria in Wolfenbüttel is the City Church in Bückeberg, also a hall church. Adriaen de Vries appears as architect. The aisles are separated by mighty Composite columns and are covered by cross vaults; the details and ornamentation are Barocco. The good internal proportions and the solid and moderate decoration give to the interior a dignified and earnest effect. The master yielded more freely to his Barocco tendencies on the facade (Fig. 110 ¹⁷⁹), that he modestly designates on the frieze as "an example of religion, not of architecture." The facade is overrich in the abundance of ornament and clearly appears as the work of

a Netherlander.

In the Netherlands themselves, the Church of S. Jacques in Liege still belongs to the early part of the 16 th century; the style is late and luxuriant Gothic. Transitional buildings, in which the forms of both styles are mixed, such as the Chapel of the Holy Blood in Bruges, must be found here and there; yet it appears, that the final change from Gothic was completed earlier than in Germany, where buildings of the late 17 th century, like the Church of S. Catherine in Frankfurt-a-M (Fig. 123 ¹⁸⁵), exhibit Gothic reminiscences.

If one considers the series of Gothic churches of the 16 th and 17 th centuries, then first disappears the long adherence to the construction and forms of the older style; but by closer observation, one soon becomes aware, that between the first and the last has been completed an important change in esthetic feeling. The Church of S. Maria in Halle is Gothic; that in Wolfenbüttel, aside from its formal treatment, is a structure of the German Barocco. I must here limit myself to this indication.

So far as I see, pure Renaissance churches of greater extent do not occur before the last decades of the 16 th century. In the first place must be named S. Michael in Munich (1583 - 1597). (Figs. 117, 118 ¹⁸⁰). On its historical place, see Art. 83. S- Michael is the first great single-aisled church in Germany. The plan reproduces in free transformation the type of the Jesuit Church in Rome. The omission of the dome over the crossing already brought modifications with it. The choir was extended, after it had been destroyed by the fall of the tower (1590). The exterior is quite independent. The general proportions, like the division of the masses into the details, are very good and are yet enhanced by a happy introduction of the light. The composition of the system contains much, that is disturbing, but on the whole is beautiful, and the relief as well as the dimensions of the separate members are very finely harmonized. The imposing impression of the interior is not in the least the result of the massive form treatment. Clarity and repose ennoble the composition; such another work was not created on this side of the mountains.

But the depth of invention is wanting; with all recognition and even amazement, the observer remains cool. Less successful is the exterior; the grouping of the longer side is indeed good; but the subdivision into details is dry, and the great principal facade is quite spiritless. A school in the narrower sense did not follow S. Michael, yet several churches in Bavaria stand under its influence. The Jesuit Church in Landshut, completed in 1640, is a reduced and simplified imitation. The motive is more freely employed in the Parish Church at Weilheim (1624 - 1631¹⁸⁶) and in the Augustine Church at Beuerberg (1628 - 1630¹⁸⁷). In both the system is reduced to one story, and thereby is a type created, that was repeated innumerable times in Bavaria up to the end of the 18th century. In the Parish Church at Weilheim, really a work of the sculptor Hans Krumper, still lives something of the grandeur of S. Michael, even if without the refinement of its model; on the contrary, the Church at Beuerberg is a dry structure. Peculiar is the Monastery Church at Polling in the vicinity of Weilheim (1621 - 1628). Whether the nave¹⁸⁸ is only the transformation of a Gothic hall church or a new structure of the 17th century, I will not decide, but of late I am more inclined to the latter view. Certainly the very picturesque choir (Fig. 119¹⁸¹) is of this period. The rich stucco decoration already approximates closely to the stumpy Barocco forms, which were common in Bavaria in the 17th century.

Note 183. After Gurlitt.

Note 184. After Neckelmann.

Note 185. After Sommer, O. Der Dombau zu Berlin. Westermann's Monatshefte. Vol. 68.

Note 186. See Die Kunstdenkmale des Königreichs Bayern from 11th to end of 18th century. Pl. 104. Munich. 1893 - 1895.

Note 187. The same. Pls. 121, 123.

Note 188. See the same for a beautiful view thereof. Pl. 100.

The Cathedral at Salzburg (Fig. 100), next to S. Michael the most important church of that period, belongs to the Italian Barocco. (See Art. 82). The forms are heavy and massive, and the proportions are imposing. The whole expresses the quiet

security, that the occupation of several generations by an artistic problem had given to the masters of Italian Barocco architecture.

92. Renaissance Churches in Belgium.

The Belgian Renaissance churches are unfortunately not known to me, or were long since hastily viewed, so that a decision thereon is not permitted to me.

140 Of first importance are the numerous churches of the Jesuit order, to which those of other orders are similar. Most are three-aisled; the aisles are separated by columnar or pier arcades; above the cornice succeeds an attic and a tunnel vault, intersected by vaults over the windows. The most important are that at Namur by Huyscens (1621 - 1645), that at Bruges likewise by Huyscens (1619 - 1642), and that at Louvain by Wilhelm Gesius (1650 - 1671). Galleries are sometimes over the side aisles. Thus in the very stately Church at Antwerp. The facades nearly all follow the well known Barocco scheme with freer and frequently very spirited treatment. With the best belongs the Church of Beguins in Brussels (Fig. 121 183), from the second half of the 17th century.

93. Churches with Galleries over the Side Aisles.

In great number to the Renaissance also belong the churches, that have one or more galleries over the side aisles, and the system of which is composed of two, three or four orders. The type found its chief employment in Protestant church architecture, but is not exclusively Protestant.

Galleries are possessed by S. Michael in Munich, the Jesuit Church in Landshut, that in Gologne, the Cathedral at Salzburg, etc. But these great churches are not the starting point of the type, which far more probably was developed from the castle chapels. Already the castle chapels of the middle ages not infrequently had two stories (Nuremberg, Freiberg-a-U, e etc.), or they were partially furnished with galleries (Trausnitz near Landshut), an arrangement resulting from the division of the building into stories, in which was placed the chapel, and that made possible the separation of the nobles from the people. If therefore the Protestant palace chapels generally show galleries or balconies, in this is not to be

recognized an innovation in principle, but rather an adherence to a transmitted form. For example, the Castle chapel in Wolmirstedt (1430) has galleries, and that of the Bishop of Brandenburg in Ziesar in the Altmark (1478). Among the Protestant, that in the Castle of Torgau is the oldest; it was dedicated by Luther in 1544. The rectangular interior is surrounded by galleries in its two upper stories, whose arched openings yet have Gothic mouldings. Likewise the vault is still Gothic. Several similar chapels arose in the following period. Notable is that of the Augustusberg in the Harz Mountains (1568 - 1572); it has two orders with Roman arch motives, and the main interior is covered by a tunnel vault.¹⁹² The chapel of the Wilhelmsburg near Schmalkalden (1590) has three orders. It is characterized by excellent decorations in stucco.¹⁹³ The University Church at Würzburg, built by Bishop Julius and dedicated in 1591, is rectangular with an adjacent apse at the East, and is surrounded by galleries on three sides.¹⁹⁴ Here also is the motive of the Roman arch employed with projecting half columnar orders in three stories. I cannot join in the traditional admiration of this interior; it is correct and scarcely affords opportunity for formal objections, yet it strongly lacks artistic directness.

Note 189. From Fritsch. *Der Kirchenbau des Protestantismus etc.* Berlin. 1893.

Note 190. From *Beiträge zur Kenntniss der mittelalterlichen Baukunst.* Frankfurt. 1875.

Note 191. After Gurlitt.

Note 192. See Steche. *Heft. VI. p. 27 et seq.*

Note 193. See Laske, F. *Schloss Wilhelmsburg bei Schmalkalden etc.* Berlin. 1895.

Note 194. From *Die Kunstdenkmale des Königreichs Bayern etc.* Munich. 1892-1895. Vol. 1. Pl. 32.

Note 195. See the plan in Fig. 42.

A peculiar and very festal interior is the chapel of Palace Frederiksborg in Denmark (Fig. 122¹⁸⁴), from the early part of the 17th century, restored in the old forms after the fire in 1859. Among the independent and detached churches of this type, that at Kürbitz near Plauen is one of the best.¹⁹⁶

Note 196. See Steche. Heft XI. p. 15.

94. Hall Churches.

Less satisfactory than the forms previously described are the hall churches with inserted galleries or those corbelled out. Not but what good effects may be produced with these motives; but the class as such is lower. The inserted or corbelled galleries always have something inorganic. The hall churches owe their wide diffusion, not to esthetic, but to practical reasons; they are economically built, and on a small ground area afford space for a great number of attendants.

Corbelled galleries in rich Barocco forms has the Church in Freudenstadt and others. As such a church, in which the galleries are supported by piers of columns, may be mentioned the Dreifaltigskheit (Trinity) Church in Regensburg, built in 1627 - 1631 by the Nuremberg architect Karl Ingen. The nave is covered by a wooden tunnel vault; on the western and the two longer sides are the galleries. At the East is arranged a choir flanked by two towers, at the chancel arch being the pulpit. It is a simple and earnest interior, to which cannot be denied a monumental tendency. Heiligkreutz Church in Augsburg (1053) also has a small choir apse, in which is placed the altar with the organ above it. The galleries extend along the opposite and one longer side. The interior with a horizontal ceiling makes a rather secular impression. More earnest is the Church of S. Catherine in Frankfort-a-M. (Fig. 123 ¹⁸⁵), a stately and very spacious building, built in 1678-1680 by Melchior Hessler. Especially fine in effect is the view toward the altar with the galleries extending around and the organ. The architecture (windows and vault) is Gothic, the decoration being Barocco. An imitation is the Dreifaltigskheit Church in Worms (1709 - 1725). The Church of S. Martin in Mömpelgard by Heinrich Schickhardt, begun in 1601, is a hall church without galleries; the exterior and the interior are constructed with a single bold and severe pilaster order.

In hall churches the altar and pulpit are sometimes placed at the middle of a longer side, when the shorter becomes the main axis. The practical advantages of this arrangement being granted, it must still be held, that it is entirely inartistic.

Without reference to this change of direction, some of these interiors are stately and beautiful. As such I mention the churches built by Hendrik de Keyzer in Amsterdam, the Zuiderkerk (1603 - 1611) and the Westerkerk (1620 - 1631); the latter is especially a stately and well proportioned interior. Similar to it is the cross-shaped Noorderkerk (1620 - 1623; Fig. 124 ¹⁸⁹), also a work of de Keyzer. A central building is the Osterkerk in Amsterdam, built 1669 - 1671, the Marekerk in Leyden (1639 - 1642), and also mainly the Luther Church in Amsterdam, in which indeed the annular ambulatory is not enclosed. De Keyzer's Westerkerk (Fig. 125 ¹⁸⁹) is a rectangular interior, whose internal arrangement is subdivided in an animated manner by two transverse aisles. The doubled transept is also possessed by the Neue Church in the Hague (1649 - 1655); but it is there also expressed in the ground plan (Fig. 126 ¹⁸⁹), that is further animated by two apses at the end. An imitation of this church is the Burg Church in Königsberg, Prussia. (1690 - 1693). In Germany the Reformed Church in Hanover -- properly two adjacent churches -- (1622 and 1654) is notable as a central design.

If practical considerations led to central designs in Protestant church architecture, then for the adoption of the central motive in Catholic church architecture artistic views were exclusively determinative. Purely central buildings scarcely occur; on the contrary, centrally designed parts are not rarely joined with longitudinal structures. Already in 1519, Hans Hueber from Augsburg made a model for the Church of the Beautiful Maria (New Parish Church) in Regensburg; in the ground plan (Fig. 127 ¹⁹⁰) to a hexagonal nave is joined a long choir, on both sides of which are added towers and sacristies; the composition is tolerably independent. Its model is not to be sought in Milan, but in Ettal. The central building of the 14 th and 15 th centuries there was frequently imitated in Bavaria. Whether Hueber also knew S. Gereon in Cologne, I shall not decide. The front portion of S. Peter in Ghent, composed on the Greek cross plan and begun in 1629 by Jan van Xanten, is a repetition of the ground plan of the Madonna di Carignano in Genoa. More peculiar are the

attempts of Faiderbe in the combination of longitudinal and central buildings. Notre Dame d' Henswyck in Mechlin (1663 - 1678; Fig. 128 ¹⁹¹) is a longitudinal structure, broken at the middle by a central extension, in nowise organic, but certainly very picturesque. In the Abbey Church of Averbades-Diest (1662 - 1670) a long choir joins a central building composed as a Greek cross. The Pilgrimage Church of Maria Birnbaum near Aichach in upper Bavaria (1661 - 1665; Figs 129, 130 ¹⁹⁵), a round building with extensions toward East and West, is an imposing and beautiful interior, in spite of the dry execution in late forms.

The abstract beauty of the pure central structure corresponded neither to the German art spirit nor to the entire art tendency of the 17 th century; men found more satisfaction in the picturesque effects, that resulted from the extensions of the central building or from its combination with longitudinal structures. In the direction of the enhancement of the picturesque impression of the interior moves the further development of this motive, that leads to the crazy church interiors of the German Rococo.

The architecture of the Renaissance towers is very different from the Gothic, in that it does not know the development resulting from the varied subdivision in height of the principal mass and of the buttresses. It is purely architecture in stories. Certainly some great Gothic towers were only completed in the 16 th century, like that of the Cathedral of Antwerp; but their composition dates back to the earlier period. The interesting western facade of S. Gumpertus in Ansbach (Fig. 131 ¹⁹⁷), whose upper parts were built in 1594 - 1597 by Gideon Bacher, is not only Gothic in its forms, but also in the idea of its design. Adjoining a mighty middle tower are at the sides two slender octagonal towers, separating at top and ending in pointed spires. The middle tower also has a rectangular and an octagonal story, likewise with a Gothic spire. At the windows of the main tower Barocco voussoirs are added to the Gothic form. This is a further example of the long survival of Gothic traditions. Perhaps one should also recognize a reminiscence of Gothic finials in the columns, that ac-

accompany the first octagonal story of the beautiful and entirely Renaissance tower of the Weinhaus in Zutphen. (Fig. 132¹⁹⁸)

Note 197. From Kallenbach. Chronologie der deutsch-mittelalterlichen Baukunst. Munich. 1847.

Note 198. From Ewerbeck.

The transition from the square ground plan to the octagonal upper portion remains a favorite and general motive. On the tower of the Church of S. Maria in Wolfenbüttel, that was not entirely completed, two square stories were to be succeeded by two octagonal ones; a higher one at bottom in a plain treatment and a lower one above it, on which the straight sides were to be decorated by columns and projections; the termination was to be formed by an ogée curved domical roof and a lantern with high spire. It is a beautiful composition and expressive in all simplicity. The Barocco tower of the University Church at Würzburg above two high stories has a low octagon and a domed roof with a lantern. One of the most beautiful towers of the entire Renaissance is that of the Jesuit Church in Antwerp (Fig. 133¹⁹⁹); the lower stories are square and the upper round; both of the proportions of the stories and also the outlines are finely worked out.

Not only in the elevation, but still more in the upper ending do the towers of the Renaissance differ from those of the Gothic. The latter terminate in a straight diminished spire; already in the late Gothic period occur dome-shaped endings; for the Renaissance towers the ending in curves is the rule. One is not justified to see in this an aberration or nonsense. The termination in curves or the mixture of curved and straight parts can be perfectly satisfactory esthetically, if the sequence of the members continues in a harmonious transition from the lower part of the structure to the apex. The motive of the dome with lantern (Fig. 133) is the basis from which richer forms are always developed. The richest solutions are found in the Netherlands. The termination of the tower rises as a structure in diminishing stories, mostly octagonal. These octagonal stories are either enclosed or treated as open stories and are connected by convex or concave roof surfaces. The curved lines expand or contract to the final ending

in the spire. As ornaments, finials, obelisks, vases, shells, bells etc. are added to the course of the main lines. The illustrations of the tower of the City Hall in Danzig (Fig. 134 ²⁰⁰), of the tower of the Church of S. Stephen in Nymwegen (Fig. 135 ²⁰¹), and that of the graceful roof tower of the House of the Beguins in Ghent (Fig. 136 ²⁰¹) may explain this statement. The bold transition from a broad square to a much smaller octagon is still better attained on the tower of the Church of S. Catherine at Dantzic, than on S. Stephen in Nymwegen.

Note 199. From Ysendyck.

Note 200. From Deutsche Renaissance. Abt. 36.

Note 201. From Ewerbeck.

If one maintains that the principles of the minor arts are here transferred to grand architecture, he may perhaps be right; but no one, who has learned to observe, can deny, that in this manner the harmonious ending of an ascending part of the building has often found expression in a very graceful manner.

147 Chapter 12. Wooden Architecture.

95. Estimation.

In the German Renaissance, wooden architecture occupies a wide space beside stone architecture. The species is lower than stone construction; true monumentality is refused to it. This decided, it must still be admitted, that the German Renaissance within the same scope perhaps attained to more perfected results than in stone architecture. Wooden construction is for the Germans the inherited architectural style. It goes back to the earliest periods of German history; only in the 15 th and 16 th centuries was it supplanted by stone construction in the cities, though never displaced, and the building ordinances have only put an end to it in the country in the most recent times. In wooden architecture are contained the ancient types of design, old and fixed technical traditions, and the joy in ornament of the time finds space for its development, without affecting those more important factors. The domain of wooden architecture is secular and especially house architecture; only but quite exceptionally were churches erected in wood.

Wooden architecture recognizes two technical ground forms, half timber construction and log buildings. The former predominate; log buildings are limited to some mountain regions in the South and East.

96. Wooden Architecture of Lower Germany.

142 In the domain of half timber construction, lower and upper Germany pursue their diverse ways. I have already indicated above, that the farmer's house of lower Saxony also continues as a type in the city house. The relation is very clearly recognizable in wooden construction. The hall also remains for the entire middle ages the chief room in the city house, being the living and working room in the private house, an assembly hall and business room in the guild house. As in the farm house, it has a greater height than the rooms at the sides, that in two stories, a high lower story and a low intermediate story, reach the same height as the hall. The succeeding upper stories serve in part as living rooms, partly as store rooms, granaries etc. We have already proved this

in stone architecture. But in wooden architecture the derivation from the farm house is plainly evident in the construction. The north German wooden architecture is a very regularly constructed half timber construction, where the upper stories project beyond the lower ones; only the lower parts extend unbroken from the base to the height of the hall, comprising the ground story and the mezzanine. But these are also the parts peculiar to the farm house. The succeeding projecting stories are city additions. Just as the beams project beneath the roof of the farmer's house, so do they also project beneath each upper story of the city house. The adherence to the old forms and not structural considerations require the lower parts to comprise the ground and intermediate stories.

The artistic appearance of the city wooden architecture is always produced by the projection of the upper stories over the hall. The old high German appellation for the corbelled-out upper stories is "Ausschuss." (Outshoot). It occurs in the Building Ordinances of Ulm in 1399, 1420 and 1427.²⁰⁶ A half timber construction, whose wall is developed in one plane, remains dry, even with rich decoration; only by the projection of the upper stories does it obtain life and effect.

Note 202. From Deutsche Renaissance. Abt. 34.

Note 203. From the same. Abt. 5.

Note 204. From the same. Abt. 12.

Note 206. See Ulm's Rothes Buch. p. 68 et seq.

But whatever be the reason for this corbelling, it was not easily stated. That the ancient carpenters allowed themselves to be influenced only on artistic grounds can safely be assumed. The projection of the ends of the beams affords lar-bearing for the tenons of the posts. Thereby is given the possibility, but not the necessity for the corbelling of the upper stories. Semper's explanation²⁰⁷, that by loading the projecting ends of the beams their resistance was increased, perhaps finds a determining motive. The enlargement of the interior secured by the projection may be a second. It is scarcely essential, since the beams generally project on the court sides, but the stories are not corbelled out. Yet without doubt men soon perceived the esthetic advantage of the corbelling.

Note 207. See Semper, G. *Der Stil in den technischen und tektonischen Künste etc.* Vol. 2. p. 302. Munich. 1879.

Another question is, whether the projection generally occurred from the deep hall, whose beams run parallel to the street. For this results naturally in corbelling on the longer sides perpendicular to the street, but not for the gabled side toward the street. There is still completely lacking the material in drawings for deciding the question, and one may doubt, whether it can be in general determined. It deserves consideration, that in the cities of lower Saxony North of the Harz mountains, in which wooden architecture attained its highest perfection, the house stands with the longer side on the street, so that the projection of the beams and that of the upper stories naturally result, and the surface of the roof and not the gable is turned toward the street. The form of the ground plan of these houses likewise proceeds from the type of the farm house, but it is freer than that of the house with gable next the street.

The city house standing in a closely built street has projections on but one side. On the contrary, if a house stands at a corner or is entirely detached, the solution is less simple. To arrange the projections only on the sides where beam ends occur is not acceptable for artistic reasons; they must also be produced by headers on the sides where no beam ends exist.

The system is accordingly apparent as follows. On the stone plinth of the house rests a frame composed of four sills. From these rise at equal distances, if possible, posts having the height of the ground and intermediate stories. By cross girts are produced panels corresponding to the wainscoting and the window openings. The posts receive the beams of the upper story, when the projecting beam ends are supported by corbels. The open spaces between the ends of the beams are closed by boards or by intermediate beams. The beams between the ground and intermediate stories are tenoned into the posts and do not appear externally. On the projecting beam ends rests the sill of the upper story, from which rise the posts of the upper story, corresponding to the beams and also to t

15/ the lower posts. A certain difficulty is presented by the angles, since the angle posts do not stand vertically over those of the lower story. The solution is either that three corbels project from the lower angle post, two at right angles and one diagonal, a post then standing on each corbel; thereby is produced two narrow angle panels in the projection. Or three corbels also project from the lower post; but only one post occurs at the corner above (Brunswick). Lastly the diagonal corbel may be omitted, so that the corner post does not rest on a supporting art form, but on the free and joined ends of the two sills (Hesse). The first solution is most satisfactory. The subdivision of the surfaces is similar to that in the ground story. The second upper story again projects and is treated similarly to the first one. More than two upper stories scarcely occur. If the gable is next the street, the gable is again divided into a number of projecting stories.

The decoration almost without exception exhibits an assured esthetic feeling. The posts are either left plain or have candelabra-like supports in relief and indeed are also adorned by ascending ornament (Fig. 137 ²⁰²). The corbels and beam ends are formed like consoles. The sills have repeated ornaments, bear inscriptions, are decorated by the so-called hollow chamfers (Fig. 138 ²⁰³) or by turned beaded rounds. (Fig. 139 ²⁰⁴). The panels below the windows in the upper story afford space for rich surface ornamentation. Either braces are arranged here between the sill and posts and the intervals are filled by brick mosaics (examples in Brunswick, Lüneburg and elsewhere), or instead of braces are used timbers cut in triangular form and angle bands, that are not rarely decorated by fan-shaped or shell ornament, whose central point is at the base of the post. Lastly the entire paneling is filled by a wooden plank, that affords structural advantages, when it forms a good bracing and is lighter than masonry, as well as a possibility for the richest ornamental treatment. The structure then shows on its exterior no masonry whatever. If space exists above the windows, then is this treated like the paneling beneath them. The panel either contains a cent-

centrally composed shell or form ornament, or the so-called attached ornament (Fig. 140 ²⁰⁵), or finally freely composed ornament, and even figure reliefs are not wanting.

Thus the north German wooden architecture is organically constructed in all its parts, and its ornamentation symbolizes its construction. In it ancient national tradition survives the style changes of high art, from which it adopts only decorative motives. The security of the style feeling is here scarcely disturbed to the last. Wooden architecture possesses its own fixed style, and in this far surpasses stone architecture of the German Renaissance. But it has not kept itself entirely free from inconsistencies.

There remains little more to be said of the different monuments. Much has remained; but even a moderately complete enumeration would have no sense in this place; the following illustrations and descriptions are merely examples of some steps of development, not in chronological respects, but in regard to form. The House from Salzwitten (Fig. 141 ²⁰⁸) stands on the plane of the farmer's house in its development; directly over the hall is placed the roof. The gable wall is in two projections; the outlook is not wanting. The ground plan is even a reduction of the rural one; for only on one side of the hall are there rooms. The highest artistic perfection is found in the farm house developed into a city hall, like the Guild Hall of the Butchers in Hildesheim (1529; Fig. 142 ²⁰⁹). The structural elevation is executed with the strongest consistency; especially is the angle solution a model; the projections and the diminishing heights of the upper stories are best arranged. Whatever in monumentality can be attained by wooden construction is here reached. The Butchers' Guild House does not stand at the beginning of a series in development; it rather ends a development, that has been perfected in the course of the 15th century. It shows that even in wooden architecture the severe consistency of composition and construction produces a higher monumentality, that a striving for decorative and picturesque effects.

Note 208. From Deutsche Renaissance. Abt. 35.

Note 209. From the same. Abt. 52.

We likewise make this statement concerning a half-timber House from the 16 th century in Münden, that does not equal the Butchers' Guild House in its proportions, and is made far simpler than that, but which still makes a very stately impression.²¹³ Very stately and fitting is also a wooden House on the Market in Hanover from the year 1565; it has three projections and a high gable. To the Renaissance remains the credit of a rich and tasteful decoration of a half-timber house, in which we gladly overlook some structural inconsistencies. A pretty example of the easy passage into the picturesque is the Hütte House in Hörter (1565; Fig. 143 ²¹⁰). We scarcely notice the rather unstructural placing of the posts, or that the posts vanish in the ornamentation of the paneling below the windows; for here in an unpretentious manner is produced a picturesquely charming effect by slight variations from symmetry and structural severity. Yet more is this the case for the Dechaney (deanery ?) with its polygonal corner bay window. The Kromschröder House in Osnabrück (Fig. 144 ²⁰⁷), whose rich wooden facade stands between stone side walls, is an example of the richest ornamental treatment of wooden architecture; on this House the front surfaces of the posts are also filled by surface ornament. At the Roland Hospital in Hildesheim appear hermes and columns in low relief.

Note 210. From Deutsche Renaissance. Abt. 5.

Note 211. From Zeits. für Bauw. 1891. pl. 60.

Note 212. From Deutsche Renaissance. Abt. 12.

Note 213. See its illustration in Deutsche Renaissance. Abt. 13. Pl. 11.

If the house stands with its longer side next the street, freer scope is given to the treatment of the facade. The most effective terminal motive indeed vanishes with the gable; but already by a freer grouping of the windows and doorways are produced highly picturesque effects by transverse gables, corner bay windows and lookouts.

The House in Bäckerstrasse in Hameln represented in Fig. 145 ²¹³, with sections in Figs. 146, 147 ²¹², indeed has no higher artistic importance; but the suitable and comfortable plan of the house is also well expressed on the exterior. The

The cities of lower Saxony north of the Hartz mountains, Brunswick, Goslar, Hanover, Halberstadt, Quedlinburg, etc., then contain a great number of dwellings of this type, with from the simplest to the richest ornamentation. The style has its local peculiarities in most cities, into which I cannot enter here, and which I do not sufficiently know.

All are surpassed by Hildesheim. No other city contains such an astonishing wealth of varying forms, which are developed from the same ground motive; and inexhaustible as the abundance of motives in composition is the richness of the decorative treatment. Most buildings are complete wooden structures, on which the panels below the windows are filled by carved wooden planks. But however rich the imagination is, that can never do enough in the varied treatment, the extraordinary charm of Hildesheim is based still more on the picturesque composition of its wooden buildings, on the general motives, and in the skilful insertion of the different buildings in the street view. The climax in this direction is here reached, and which is unequaled in its kind. We do not overlook, that they are always minor motives, and only minor arts are found in the wooden architecture of Hildesheim, that has found its perfection in this modesty. There stand half-timber structures, on which the decoration does not overload everything, yet is higher than those ornamental works.

Very good is the grouping on the beautiful House on the Market (Fig. 148 ²¹⁴); the symmetrical facade is broken by two bay projections and a central gable at right angles to the roof. A corner House on Oslerstrasse has at the angle above the hip cornice a broad bay tower with two gables. The Houses on the rounded corner of two streets ending on the Andreasplatz are likewise ornamented by corner bay windows, but which do not intersect the line of the hip cornice.

Note 214. After a photograph.

Wooden construction sometimes occurs in combination with stone construction, so that on a stone lower story are placed projections in half-timber work. To the early period belongs the House zum Brusttuch (of the Waistcoat) in Goslar, and to the transition to Barocco the Merkel House in Brunswick (Fig.

(Fig. 149 ²¹⁵). In Hollandis the reverse, on a ground story executed in half-timber construction being generally placed a massive upper story. This type, though entirely executed in stone, is shown by Fig. 49.

Note 215. From Deutsche Renaissance. Abt. 29.

Wooden architecture did not find in Belgium a high artistic development. The small wooden houses, an example of which i from Ypres is given in Fig. 150 ²¹⁶, rather indicate influences from France, than a connection with the German wooden architecture. The gable with the corbelled arch is found in the coast lands from the canal to deep within Normandy. An interesting attempt at development artistically is made on t the gable of the Hall in Ypres (Fig. 151 ²¹⁷).

Note 216. From Ewerbeck.

Note 217. From Ysendyck.

97. Wooden Architecture of Upper Germany.

The wooden architecture of upper Germany has much in common with that of lower Germany; but it lacks the strong consistency of construction, and its formal treatment does not stand in such intimate connection with it as there. That likewise in upper Germany wooden architecture was the ancient national style of building needs no proof. Whether and how far the u upper German (Frankish) farm house became the basis will not be investigated here; sufficient evidence of such a connection has not yet been produced. It is indeed probable; but it should also be more closely examined, whether Roman traditions may not have combined with it. Such a fixed typical form as that of lower Germany, the city house of upper Germany has n never attained. Already in the middle ages stone construction found acceptance in house architecture, and in the 13 th century pure half-timber structures are already the exception. The ground story is usually built in stone; the upper stories being constructed in half-timber work. An intermediate story is lacking, since the hall of lower Germany is foreign to the house of upper Germany. As in lower Germany, the upper stories are corbelled out; but the entire treatment of the construction is more free. The structural system of lower Germany is one strongly connected together; on the uniformly spaced

posts are directly placed the beams, and on their projections rest the posts of the upper story, although with the interposition of a sill. In the wooden construction of upper Germany the posts are less regularly spaced, they are tenoned into a girt above, and on this can be placed the beams without regard to the lower posts. On the projecting beam ends again rests a sill, on which stand the posts of the upper story, but with any desired spacing, that indeed often corresponds to that of the lower story, but still is not restricted to that. The beam ends mostly remain without decoration; they are not seldom covered by a cornice-like moulded board. The support of the beam ends by cap pieces is not usual, but occurs exceptionally. Likewise the projections of the stories are generally less than in lower Germany. Ulm's building Ordinance of 1420 permits two projections of one foot each and another of 1 1/2 feet for the hip cornice. The building Ordinance of 1429 allows three or even more projections or stories; yet the hip cornice must not project more than 3 1/2 feet beyond the ground story. Corbels beneath the projections are not permitted.²²² The posts are connected together by girts and
 159 with the sill by braces. This wooden construction at the same time serves for the decoration of the walls. Especially the panels below the windows were animated by crossed and frequently curved bars, combined in an effective flush pattern. Rich carving is rare and is limited almost without exception to the corner posts. The windows are indeed generally treated as simple openings; but beside this simple form occurs a second, in which the entire window projects from the wall plane (Fig. 152 ²¹⁸). This form of window is scarcely structural, but contributes to the animation of the walls. The gable is not excluded in the northern part of the country; in Swabia the projections also continue in the gable. The upper end is usually hipped or furnished with a projecting hood. In the later period occur gables, that are not covered by a roof, but project in ogee lines above the surface of the roof.

Note 218. From a photograph.

160 The border between the upper and lower German architectural styles approximately coincides with that given in Art. 41 for

stone architecture. Different German races have taken part in the upper German style, and this circumstance, like the greater freedom of the wooden architecture has as a result greater provincial diversities than occur in the lower German.

We observe the transition in northern Hesse. The houses belong in their designs to the upper German type without an intermediate story; the construction has much in common with the lower German, but differs from that in that a girt is always arranged above the posts.

Note 219. From Deutsche Renaissance. Abt. 52.

An entirely upper German character is possessed by the wooden buildings in Thuringia. The surface decoration by small cross bars is nowhere so developed as there. On the House at Heldburg represented in Fig. 154 ²²¹ furthermore, the small holes sawn out of the cross bars are filled by tiles of bright colors. Beam ends and sills are covered by boards, that have sections like cornices.

Note 220. From Deutsche Renaissance. Abt. 48.

Note 221. From the same. Abt. 45.

To the northern part of the country belong the Hittel, the Hunsrück, the valleys of the Rhine and of the Moselle. Here likewise the construction is upper German. There occur houses, that by their narrow and high elevations indicate a connection with the Netherlands (Fig. 155 ²²¹); but there generally prevails the inclination toward a free grouping of the parts of the building.²²¹ The best is the frequently illustrated small House in Bacharach. On the houses in Berncastel are to be seen the corbelled windows, that again frequently occur farther South.

In the Rheingau and on the lower Main, the upper stories are covered by slates or (originally ?) plastered. Besides gables with hip roofs frequently occur there, that intersect the roof surface in ogee lines. Frankfort (Fig. 157 ²²³) and Mentz are rich in such buildings. Outside the series stands the Salzhaus in Frankfort (Fig. 158 ²²³), from the beginning of the 17th century with its richly cut boarding; it is very effective in respect to decoration, but without structural consistency.

Note 222. Ulmisches Rothes Buch. p. 78 et seq.

Note 223. From a photograph.

In the wooden buildings of the Rheinpfalz and of Alsace prevails the free grouping; the picturesque impression is yet enhanced by open galleries (Fig. 161 ²²⁵). The very picturesque effect of the Pfister House in Colmar, a stone building, is substantially produced by the corbelled wooden gallery before the third story. All is excelled in richness by the treatment of the beautiful House on Münsterplatz in Strasburg, and the upper German half-timber construction exhibits no second example with such rich and pleasing carving.

Note 224. From Fritzsche. Denkmäler Deutscher Renaissance Berlin. 1890 - 1891.

Note 225. From Deutsche Renaissance. Abt. 44.

The half-timber architecture of Franconia is tasteless in general; Nuremberg itself has no very picturesque wooden buildings, although the galleries along the Pegnitz are not without charm. The best in Franconia is perhaps the House in Dinkelsbühl represented in Fig. 159 ²²⁶. The rich ornamentation by girt patterns and the head bands beneath the projections indicate middle German influences.

Note 226. From a photograph.

Extremely rich in half-timber structures is finally Wurtemberg Swabia. The constructive principle of triangular connections prevails in the elevation of the walls, and it possesses great importance in the appearance of these buildings. The struts are often curved and the crossed girts combined in surface patterns. Relief also occurs, though not usually. The beam ends are visible but are generally without mouldings. If by corbelling and fan forms a rich and picturesque effect is obtained, this is frequently enhanced by corner bay windows, double gables, open porticos etc. I select from the great multitude two examples. The City Hall in Markgröningen (Fig. 160 ²²⁷) shows, how merely by the structural subdivision may be produced a rich and even imposing impression; it is a worthy counterpart of the Butchers' Guild House in Hildesheim. An example of richer ornamental treatment is presented by the small House from Schwabisch-Hall (Fig. 162 ²²⁷). Here the beam ends and sills are covered by moulded boards, so that t

the appearance of an actual separation of the stories by cornices arises. The windows project from the wall.

Note 227. From Die Kunst- und Altertums-Denkmale im Königreich Württemberg.

Besides half-timber work log construction also occurs in extensive use. The half-timber work does not differ in the construction from the south German; but the upper stories do not project. The log construction is limited to the Alpine lands in south Germany and a part of Bavaria.

The Alpine countries otherwise have their own type of house, that extends from Carinthia to Switzerland and into the Bohemian forest. The Alpine house has the entrance at the gable end. In the front portion are the living rooms, in the rear being the barn and stables. It has two stories; the upper is surrounded by a widely projecting gallery. The roof has a low slope, and it is covered by shingles laid on it. The ground story is frequently constructed in stone, the upper story being of wood, whether this be half-timber work filled with masonry, sheathed with boards, or of log construction. But likewise common are complete wooden structures. Whether Greco-Italian traditions survive in this very ancient type is not discussed here. It is certain, that an esthetic worth is already innate in it, as well as that its general design advances toward the form treatment of the Renaissance. In the acceptance of Renaissance forms, it follows the tendency of the time, but in its general design is as little changed thereby as by the Gothic. In most cases the Renaissance motives, aside from the mouldings, continue to be limited to door and window enclosures and the ornaments of the front boards.

Beside the Alpine house occurs, especially in Switzerland, yet other types, perhaps of Aleman, Burgundian and Romanesque origin.²²⁸ The decoration is sometimes very rich. One of the finest examples of rich and tasteful decoration is the H House from the 17th century in Hochsteig near Watsoyl in Toggenburg. More characteristic is indeed the Hone House in Wolfenschiessen of the year 1586 (Fig. 163²²⁹), aside from its basement being a pure log structure of highly picturesque character.

Note 228. For such buildings, see Gladbach, E. *Der Schweizer Holzstil*. Darmstadt. 1858; also *Das Bauernhaus in der Schweiz*.

Note 229. From the same.

B. Composition and Forms of Details.

Chapter 13. Principles of Composition.

98. Grouping of the Masses.

In order to not encumber the historical survey, it appeared to me advisable to collect in a brief and systematic presentation, what is to be said concerning the principles of composition and of the theory of forms, even if to such an unsystematic as the German Renaissance, a systematic treatment in brief scope is scarcely admissible. Much of what is to be said here, was indeed previously indicated under A, but it is to be here expressed collectively. This is first true of the composition. I have frequently intimated thereon, that in an exact sense it lacks architectural regularity and tends toward the picturesque. The few typical forms of ground plans, that exist, were not developed in the Renaissance period, but have come down from an earlier time.

The north German dwelling derived from the farm house of lower Germany, has a fixed ground plan, that is indeed varied by circumstances, but which on the whole always remains the same, so long as the house stands with its gable end next the street, and in the houses with the longer side toward the street, it may also be recognized. Likewise the ground plan of the south German city, it has a typical plan, but which is less fixed than the north German and is exposed to many variations. Also the church architecture of the 16th century long adhered to the hall form of the church in ground plan and elevation.

But where such ancient types did not exist, the greatest laxity prevailed in the treatment of the ground plan. According to the needs and convenience were the rooms arranged, and when they did not fit into the rectangular perimeter of the building, some portions projected or receded. Particularly the stairways were frequently placed in projecting towers.

169 Symmetrical ground plans were first the aim in the late period under Italian influence. The ground plan of the Augsburg City Hall (Fig. 106) is accurately symmetrical, and at once it permits the study of Palladio to be recognized.

From the free arrangement of the ground plan results of it-

itself a more or less picturesque grouping of the exterior. (See Figs. 39, 40, 71). Where such is not directly derived from the ground plan, it is sought in another way. The means are small projections, stairway towers, flights of steps, look-outs, corner bay windows, gables and transverse gables; entirely common being the placing together of masses of unequal values. Extremely picturesque effects were frequently attained in this way on buildings without much architectural and decorative treatment, thus on a small House in Carden on the Moselle. (Fig. 164²³⁰), in which additions of unequal height, interruption of horizontals and the alternation of differently lighted surfaces participate. At the old Bishop's Palace in Bamberg (Fig. 165²³¹) the symmetry of the facade is broken by a corner bay window; the stairway tower lying at the rear and the gate of the court combine loosely with the main building into a group. The picturesque appearance of the City Hall in Altenburg (Fig. 40) is produced by the tower and the skilful grouping of the roofs. By the picturesque treatment of the roofs of Nuremberg street views are likewise enhanced and animated. How the picturesque effect of simple houses may be increased by bay windows is shown by Figs. 166, 167²³¹. The House in Halberstadt is already picturesque by the treatment of the wooden architecture; by the strongly projecting bay window resting on a pier, it produces a very piquant appearance. But also the simple House on the Römerberg in Frankfort from 1562, covered by slates in the Rhenish manner, is strongly animated by the bay window; the view indeed also comprises the outlook in the street, over which rises the tower of the Cathedral.

Note 230. From Deutsche Renaissance. Abt. 5.

Note 231. From a photograph.

148 The Renaissance sometimes adapts older buildings by the addition of bay windows and gables. This has occurred in a splendid manner in the Palace court at Merseburg; then in the spirited rebuilding of the City Hall at Bremen (Fig. 168²³¹), by which the simple rectangular structure was strongly grouped. An instructive example is further the City Hall in Merburg (Fig. 169²³²); by the bold projection above the stairway tow-

tower and the gable of the side building, the late Gothic structure receives a new character. Such adoptions were made easier, because the German Renaissance is not in its nature different from the late Gothic, but is merely worked out with different details. Where free grouping is impossible or is not desired, the German Renaissance loved to break the severe symmetry by slight variations (See Figs. 55, 63, 143). Especially in regard to a uniform distribution of the openings, it is pretty nearly the same; they are arranged according to the needs, and grouped windows alternate with large surfaces.

Note 232. From Fritsch.

99. Importance of the Wall Surfaces.

The surface assumes in the German Renaissance a particularly great importance. It is the quiet background, on which are openings and decorations, according to needs and preferences. The contrast of the surfaces to the ornament concentrated on certain places, with which are reckoned bay windows, portals, coats of arms, reliefs etc., is a fundamental principle in the German Renaissance.

109 The walls are generally plastered and have the effect of quiet surfaces; the same is true of the unplastered brick wall. Walls entirely of ashlar occur, but are not common. Alternation of bricks and cut stones are liked in the Netherlands and in northern Germany. The charm of color now possessed by these old and weathered buildings scarcely belonged to them at first. The ashlar here are not seldom facaded or receive a surface decoration. (Fig. 170 ²³³). Such ashlar occur in Hameln and vicinity, on the Hohe Tor in Danzig and elsewhere. The motive always has something labored. Ashlar with bosses are rare, and rustication as a form of art is foreign to the German Renaissance.

Note 233. From Deutsche Renaissance. Abt. 12.

100. Painting of Facades.

If the wall surface remains undivided, then in some regions of upper Germany a substitute for subdivisions in relief is not seldom sought in facade painting. That this developed from mediaeval beginnings appears to me improbably; its tendency is entirely different. It was already adopted from Italy in the beginning of the Renaissance, and it remained in use

until in the 18 th century. One should not allow himself to be prejudiced by the beauty in details and by the animated and airy appearance of the streets produced by painted houses against the hazards of the entire species. Painted facades have for the street view, which is always picturesque in the period of the Renaissance, a value not to be underestimated; it is a coloring. Considered by itself, no single one of these facades leaves behind an entirely pure impression. If one observes them with a good portion of naivety, they may be frequently have great enjoyment from them.

Three methods of treatment may be distinguished. The first regards the wall surface as a painting ground for ornaments or pictures; the second creates an imaginary architectural that subdivides and suppresses the wall surface; the third seeks to replace the lacking subdivision in relief by a painted one.

170 For the first kind may be assumed a connection with the northern mediæval polychromy, even if good models already existed in Italy. Examples of the pure style are not numerous. If I do not err, here belongs a facade in the S. Annastrasse at Augsburg, painted by Burgkmair. On the Weissen Adler in Stein (Fig. 34) and on the Hertenstein House in Lucerne, an early work of Hans Holbein, as well as on the paintings ascribed to Jörg Breu in the court of the Fugger Palace in Augsburg, perspective relief already occurs. But on the whole, these facades contain combinations of separate pictures, whose divisions are fixed by the corresponding wall surfaces.

Hans Holbein then developed these perspective elements, that are comprised in these facades, in full consistency in the facade of the House zum Tanz in Basel.

The facade exists no longer; but a portion of the design is still preserved (Fig. 171 ²³⁴). The genius of the master also manifests itself in these works; but one should beware of commenting on them too cleverly. The problem was that of ornamenting by paintings a surface with irregularly arranged window openings. Holbein solved it by enclosing the windows in an architrave treated with entire freedom and represented in perspective. The wall surfaces themselves were completely

replaced by this architecture; some portions appear to project and others to recede. But the solution is far more picturesque than architectural. The suggestions may have been given by the architectural backgrounds of Italian paintings; but they are worked out with entire independence. Here as there are forms created, whose value and importance alone consist in the appearance of relief, viewed from a definite point of sight. Holbein's design for facades, however cleverly conceived, if actually executed, would produce no architectural effect whatever, while his contemporary Raphael created perfectly architectural interiors in the loggias of the Vatican, that in execution would satisfy the highest requirements. Most remarkable in these designs is the sovereign freedom with which Holbein handled the elements of Renaissance architecture at a time, when men scarcely knew it in Germany. In this free and picturesque realization of architectural elements, Holbein places himself with masters of far later times, with Piranesi, Bibiena, Otto Rieth etc. He appears to have had no direct successors.

The third kind of facade painting pretends to be a substitute for subdivision in relief. An architectural system is painted on the wall, which could as well be executed in stone. A relatively early example is the City Hall at Mühlhausen-i-S. (1552), begun by Christian Vacksterffer from Colmar; ashlar work below, over this being two orders. The most extensive work was the facades and courts of the Royal Palace in Munich from the 17th century. (Now repainted). The onesidedness of the perspective and the lighting causes such works to appear inadequate, even if grandly conceived.

Besides facade painting sometimes occurs sgraffito. It requires a complete flatness in effect; and is already restricted thereby to less freedom than fresco. Sgraffitos not seldom occur in Silesia. In Prague Palace Schwarzenberg is adorned with beautiful ornamentation. A simple example from Ulm is given in Fig. 172 235.

Note 234. From Lübke. p. 199.

Note 235. From Lambert & Stahl.

Somewhat different from facade painting is the polychromy

the architecture treated in relief. I scarcely know what to say thereon of my own observation. Recent investigators have shown that polychromy was employed on the Heidelberg Chateau. Gilding of different members sometimes occurred in the Netherlands. Finally colored decoration is common on wooden buildings.

101. Composition of Facades according to the Orders.

Free grouping is the most distinctive principle of composition of the German Renaissance; in it the tendency derived from late Gothic toward the picturesque can most freely express itself. Yet facades composed according to the columnar orders are not wanting; but even in them the aim is not for good appearance of the proportions but for strong alternation of light and shade; the forms are small, and a superfluity of relief animates the surfaces, both on the members as well as in the panels. The picturesque grand tendency also appears here. Only after the middle of the 16th century, from the Otto-Heinrichs Building onward, was greater attention paid to the proportions; the clear harmony of good Italian facades was never attained however, and the uncertainty in the handling of this very subtle sham organism is not entirely mastered, even in the best works. The subdivision of facades by orders of columns is found early in the Netherlands, where its adoption was already prepared by the Gothic subdivision of facades, and in the Saxon-Silesian provinces. The tendencies here and there come from Italy, yet seldom more than this; at least it is possible for the early Renaissance in no single case to prove a definite model. Sometimes the three orders follow each other; Tuscan or Doric, Ionic, and Corinthian or Composite. The treatment is always naive; neither the proportions in general -- nor that of the different parts to each other is based on strict regularity, and the understanding of the forms is very undeveloped. Especially dim is the conception of the entablature. It is indeed treated in three parts; but only the architrave crowns the lower order, while the frieze and the cyma serve as the parapet of the upper story. Consequently the frieze the frieze is disproportionately high, and the entire cornice seems without any relation to the dry

half columns and pilasters. (See Fig. 4).

In the fifth decade of the 16 th century appeared the first theorists. Pieter de Kock of Alost translated Serlio, whose first books were printed in 1542 in Augsburg; in 1548 appeared the German edition of Cesariano's Vitruvius by Walther Rivius.

How far these and other handbooks influenced the practice is to be investigated further. In the Otto-Heinrichs Building, I believe that the study of Serlio's rules on the proportions of the stories may be recognized.

A correct understanding of the antique orders was first possessed by the Italianized Netherlanders and the German Palladians of the 17 th century. But as stated in Chapter 10, this leads beyond the German Renaissance.

Chapter 14. Supports and Cornices.

102. Free Supports.

The supports, columns, piers or pilasters, in the early period were formed in a very naive way, independently of theoretical rules, as well as of correct models. An especial preference was enjoyed by the ornamental form of the candelabra column. (Fig. 173 ²³⁸). It occurs isolated everywhere, that an early Renaissance is found. For Saxony, I have in Art. 31 sought to prove its derivation from Lombard models; it may elsewhere have been transferred to architecture from graphic models, drawings, stained glass and the like. Similar forms permeate into Gothic piers. The pier represented in Fig. 174 ²³⁶ before the great fireplace in the Hall of Franc de Bruges in Bruges is Gothic by its nature, but is covered by the most graceful Renaissance forms. One cannot speak of columns with reference to it; what recalls them is nothing more than a Gothic round. The treatment of the acanthus on the examples represented is very careful and permits the assumption of a direct influence of Italian models. Where such were not at hand, very wonderful forms often occurred. A rich selection is presented by the court of the Bishop's Palace in Freising of 1519 (Figs. 178, 179 ²³⁹); the master had but very vague ideas of the forms of the Renaissance; yet he works free from it, and what he produces is singular, yet not unenjoyable.

Note 236. From Ewerbeck.

Note 237. From the same.

Note 238. From Lambert & Stahl.

Note 239. From Die Kunstdenkmale des Königreichs Bayern etc. Vol. 1. Pl. 46. Munich. 1892 - 1895.

The candelabra-like columns disappear in architecture quite early; but the fountain columns remain in favor through the entire 16th century. The column from Ensisheim (Fig. 176 ²³⁸) is composed of enlargements and reductions; but the finer feeling for the amount and the sequence of the mouldings is wanting there as in other cases.

In the developed Renaissance the column is yet more severely shaped; yet the desire to decorate it remains undiminished. To fixed ratios between the lower diameter and the height, t

that only have importance in fully developed orders, men neither could nor would limit themselves, even after becoming acquainted with Serlio. In accordance with the Italian Renaissance the column was usually furnished with a pedestal (Figs. 176, 177, 180), though not invariably so. The pedestal has as base a plinth and a receding moulding, as its cap a light moulding; surfaces were animated by ornamental panels. Above the pediment rises the column. The shaft is usually slender; the proportions range between 6 and 9 lower diameters, indeed even exceeding these limits. Preferred is the division by a moulding at about one-third the height. The lower portion is cylindrical and almost invariably decorated. The mode of ornamentation is quite various; very common is the so-called incrustated ornament; the axes are indicated by masks or lions' heads; festoons were also applied. The ornament sometimes rises in high relief; thus on the artistically carved columns of the choir stalls in Kampen (Fig. 175 ²³⁷). The upper part of the shaft remains plain or is fluted. The flutes are, so far as I see, always separated by fillets. Not infrequently are they partly filled by half rounds (cabled); thus on the lower part of the shaft in Fig. 177 ²³⁸, or they are replaced by rounds fixed on the shaft (Fig. 180 ²⁴⁰); they are also sometimes winding in helical form (Fig. 176). A Barocco motive is that of broken flutes (Fig. 181 ²⁴¹), that not seldom occurs. But here and there the ornament is also luxuriant on the upper part of the shaft. Compare with Fig. 182 ²⁴² the numerous similar designs in Wendel Dietterlin's "Architectura."

Note 240. From Deutsche Renaissance. Abt. 13.

Note 241. From the same. Abt. 29.

Note 242. From Lambert & Stahl.

In decorative architecture, on organs, altars and choir stalls, spirally twisted columns occur from the early part of the 17th century onward, on which frequently grew vine or ivy leaves.

By far the most common place for the columns is the portal, then the richer tombs, and there is the very ornamental treatment justified. In the form of half columns on facades are they usually more simply treated. They occur more rarely as

177 supports of vaults; the pier is there preferred. Piers of octagonal plan were seen in the Church of S. Maria at Wolfenbüttel (Fig. 115), in the nave of Polling (Fig. 183 ²⁴³), and in the Church at Tuntenhausen in upper Bavaria -- all buildings of the early 17th century. Original and very effective are the piers in the great hall of the University at Helmstedt by Paul Franke (Fig. 184 ²⁴⁴).

Note 243. From Die Kunstdenkmale des Königreichs Bayern etc. Vol. 1. Pl. 100. Munich. 1892 - 1895.

Note 244. From Fritsch.

The treatment of the pilaster resembles that of the column; it is often swelled, frequently also fluted. A decoration not even of the style, that occurs on tombs, is the addition of heraldic shields on the front side of the pilaster. (Fig. 185 ²⁴⁵).

Note 245. From Deutsche Renaissance. Abt. 23.

Besides pilasters and half columns, there also occur on the orders of façades, on windows and portals, supports that widen upwards. The shaft is either fluted or decorated in other ways; as the upper ending below the reduction for the necking is preferred a faceted ashlar, with the Ionic as a capital. (Figs. 186, 187 ²⁴⁶). Finally there are also frequently hermes figures, sometimes with simpler, sometimes with richer treatment, but often very Barocco. (Figs. 188 ²⁴², 189 ²⁴⁷).

Note 246. From Deutsche Renaissance. Abt. 19, 38.

Note 247. From the same. Abt. 31.

The most common form of base is the Attic, frequently with very graceful mouldings and with strong accenting of the projections in front and back. Also on Tuscan and Doric columns, it occurs in the simpler form with one torus. The beautiful bases of the Ionic columns in the portico of the Palace at Baden (Fig. 190 ²⁴⁸) are shaped according to Serlio (IV, 7); they have two scotias separated by astragals and an upper torus. Yet this is an exception.

Note 248. From Deutsche Renaissance. Abt. 23.

Tuscan and Doric capitals were given in the conceptions of the Italian Renaissance. The echinus has a quarter-round moulding, and it is often ornamented by the pearl-bead. The

Doric column is preferred with a necking. The Doric columns on the portal of the Palace at Baden (Fig. 191 ²⁴⁸), with their entablature, are likewise treated in accordance with Serlio's rules (IV, 6). Everywhere in the details is shown a tendency toward definite models.

The Ionic capital is not rare on columns and hermes figures, usually with simple treatment. Beautiful and rich are the capitals of the portico of the Palace at Baden (Fig. 191 ²⁴⁸). Like the Doric columns of the portal, these columns also have a tastefully decorated necking.

As it could not be otherwise in the decorative tendency of the style, the Corinthian capital is most common. It occurs in the form imitated from the antique, as well as in the free formations, in which the Italians had already preceded, and it sometimes passes into derivations from the Composite capital. Figs. 192 to 196 ²⁴⁹ require no explanation.

Note 249. From Lambert & Stahl; also Die Kunstdenkmale des Königreichs Bayern etc. Vol. 1. Pl. 174. Munich. 1892 - 1895.

Then from the 17th century onward occur quite freely treated forms of capitals. Thus the pier capital from the Church of S. Maria at Wolfenbüttel (Fig. 197 ²⁵⁰). However fanciful it appears, it is based on some tasteless structural ideas: the transition from the octagonal to the square is obtained by forms like consoles, and again the strongly projecting abacus beneath the impost of the vault ribs is supported by corbels with angels' heads. The static function is here indeed not transferred into an art form without some remainder; but one must not grudge to Franke his power of treating forms. Allied, though simpler, are the pier capitals of Polling. The tendency toward structural forms of capitals already appears undeveloped in the "Architectura" of Wendel Dieterlin: it thus belongs to the German Barocco. The capitals on the old Cellery Building in Stuttgart, that likewise belong here, are perhaps by Dieterlin. Whether the form found wider use is outside my observation.

Note 250. From Blätter für Architektur und Kunsthandwerk. Jahrg. 6. Consoles.

103. As a supporting member, the console is yet to be

mentioned. It occurs here and there in the simple manner of the Italian Renaissance, but it is varied in manifold and often very fanciful ways. Discussion of its different shapes would run into a description of details, and yet the wealth of forms would not be exhausted. I give a number of examples in Figs. 198 to 201.²⁵¹

Note 251. From Deutsche Renaissance and Ewerbeck.

104. Cornices.

In the consideration of cornices, strictly taken, there are to be separated buildings of the German Renaissance in the restricted sense, facades with columnar orders, portals and windows, as well as smaller architectural objects. I aim at such a separation. The cornices most correctly treated in accordance with theoretical rules are found on portals and tombs; yet great freedom prevails everywhere. The buildings composed after late Gothic principles have only slight moulded bands. In general it must be necessary, that the formal development of the cornice is not the strong side of German Renaissance; here also is lacking the sense of proportions.

A Doric cornice after rules of Serlio is seen on the portal of the Palace at Baden (Fig. 191). The relationship is particularly shown by the dentils; yet it is not slavish; the motives are taken from the model, but are adapted to the conditions with assured feeling. In like intelligent manner is the Doric order seldom executed. Good are the Doric cornices on the three stories and on the gable of a House on the Langgasse in Danzig; their ornamentation by round shields and ox skulls in the metopes likewise refers to Serlio. The Doric cornice above the ground story of the Otto-Heinrichs Building in Heidelberg is suited to the general style of the facade and diverges yet further from the classical rules, which were also well known to the master. But in general, there was taken from the Doric entablature the effective motive of the triglyphs, but no further attention was paid to the rules of the theorists. The triglyphs were also frequently merely indicated by grooves sunk in the otherwise plane frieze (Fig. 202²⁵²). A very odd transformation of the Doric frieze is found on a House in Brieg (Fig. 203²⁵³). The triglyphs are there treat-

treated as projections like consoles, and the dry crown moulding is broken around them. I scarcely err in assuming Polish influences for this form.

Note 252. From Deutsche Renaissance. Abt. 53.

Note 253. From the same. Abt. 11.

A splendid Ionic cornice, again with tendency toward Serlio, we found in the Palace at Baden, indeed on the small circular building, that bears the name of Dagobert's tower. (Fig. 204 ²⁵⁴). The Ionic and corinthian cornices occur in the most diverse variations, into which it would be useless to enter in detail.

Note 254. From Deutsche Renaissance. Abt. 23.

Less common, than might be assumed from its ornamental quality, is the Composite cornice with modillions. It has either horizontal modillions after the antique style in the crown mouldings (Fig. 205 ²⁵⁵) or vertical ones, which intersect the frieze (Fig. 206 ²⁵⁶). The forms of the modillions are naturally much varied; the vertical forms are frequently treated as triglyphs. Consistently handled cornices with modillions are still not very common, and they occur less on facades than on portals and tombs. They produce on the facades a marked subdivision into stories. When employed, men prefer to place the modillions over the axes of the columns and eventually over the windows, and to break the cornices; they vary there with the favorite breaks without consoles. (Fig. 207 ²⁵⁷).

Note 255. From Deutsche Renaissance. Abt. 59.

Note 256. From the same. Abt. 53.

Note 257. From the same. Abt. 4.

In all periods occur cornices not formed according to the precepts of the theorists. The architrave is frequently replaced in the early period by some strongly projecting mouldings (Fig. 208 ²⁵⁸); later the frieze, whose surface presents a welcome opportunity for the addition of ornaments or figure reliefs, is usually much extended at the cost of the architrave and cornice. (Fig. 209 ²⁵⁹).

Note 258. From Deutsche Renaissance. Abt. 14.

Note 259. From the same. Abt. 43.

In this category also belong the cornices, in which the crowning of the lower order is combined with the parapet of the

upper into one form. They occur on the facades of the early Renaissance in the Netherlands, composed after the orders, and are not rare in Saxony and Silesia. (Fig. 4). On House No. 29 on Neissestrasse in Görlitz the lower order has a complete cornice, above which follows the parapet of the upper story; on the contrary, the upper one has a cornice combined with the succeeding parapet. (Fig. 210 260).

Note 260. From Deutsche Renaissance. Abt. 53.

Lastly we find cornices composed only of some mouldings, ogees, slabs etc. For the cornice bands of simple facades, this is intelligible; but it is also applied on columns. (Fig. 211 261).

Note 261. From a photograph.

Chapter 15. Portals.

105. Portals.

The portals are a chief ornamental portion of the facades. Even as simple structures, they become stately and richly treated and belong to the architectural parts, which determine the effect of facades by contrast with the simplicity of the whole. In the portals can declare itself the love of form possessed by the German masters of the 16th century; their number is great, and their variety is astonishing.

The Gothic portal does not project from the surface of the wall; but is cut in the wall and presents in its splayed surfaces a rich field for decoration. Gothic reminiscences are found on Renaissance portals until the end of the period. But in addition the Renaissance shrine motive was adopted early, and there is originated from the Gothic to the pure Renaissance a rich series of changes. In this development may be recognized an innate connection in general but not in details; even in the later time occur portals with strong accenting of Gothic elements. The shrine, that usually has a head-piece for a heraldic shield or an inscription, is regarded as a favorite place for a decorative play with motives, and this long continued until the understanding prevailed, that to be correct, this was to be treated according to the rules of the columnar orders. The less correct is generally more enjoyable than the academically correct, which is but seldom actually free and treated with an expressed feeling for proportions.

Quite slightly affected by the Renaissance is the pretty small portal of the Palace chapel in Neuenstein (Fig. 212²⁶¹); the mouldings are still Gothic; only in the capitals and the crowning shell does the Renaissance show itself. The shrine is merely indicated on this portal; it does not project from the surface of the wall.

The work of the early Renaissance is found on a portal of 1552 in Schlettstadt. (Fig. 213²⁶²). The jamb of the doorway is cut obliquely and is treated as a broad cavetto; at the height of the imposts are placed round disks as terminations of the cavettos; the segmental arches are moulded with tracery in the late Gothic style. This doorway stands within a shrine;

the pilasters do not extend to the cornice but end with capitals at about two-thirds the total height, from which bands rise to the cornice. The cornice is also not merely treated as purely crowning, but likewise as the base of the head-piece; this is high and relatively heavy. The knowledge of antique forms is still defective and composition is still immature; but as an ornamental show piece, the portal always produces an expressive effect.

Note 262. From Fritsch.

Far higher already stands the beautiful portal of 1534 of the City Hall in Zerbst. (Fig. 214 ²⁶²). Here is expressed a remnant of late Gothic inserted in the alternating heads of the pedestal and capitals; but the entirety is charming early Renaissance. Even the splay of the jambs is avoided here. The form treatment recalls something on the rood screen in the Cathedral at Hildesheim.

The splay of the jamb, which remains from the Gothic, is generally employed in Saxony, at least in the form where the vertical jambs are splayed on both sides and furnished with niches. Circular seats often project at the lower ends of the niches (Fig. 22). This form also occurs without any accompanying pilaster. On the beautiful portal of 1688 from Janer (Fig. 215 ²⁶²), the cornice is supported by consoles, and the entire crowning member is but loosely connected with the doorway. On the portal of the Ribbeck House in Berlin (Fig. 216 ²⁶²), the splay is limited to the arch. The portal belongs to the Barocco, and the projections like consoles at both sides already have the forms of the so-called "gristle" style. Compare also Fig. 90 here. Portal forms like those last mentioned are only suitable for small dimensions; for larger doorways are almost always employed the shrine form with columns or pilasters. I give some further examples in the following. The southwest portal of the Palace at Aschaffenburg (Fig. 217 ²⁶²) bears the character of a fortification, as German Renaissance conceived this after Sanmicheli's prototype; to it corresponds the rustication, elsewhere rare in the German Renaissance. Compare in this respect the portals of the Palaces at Ingolstadt ²⁶³ and at Ols ²⁶⁴, as well as the very monumental evi-

evidence of the Hohe Tor at Danzig. 266

Note 263. *Die Kunstdenkmale des Königreichs Bayern. Vol. 1. Pl. 14.*

Note 264. *Deutsche Renaissance. Abt. 53.*

Note 265. *From Blätter für Architektur und Kunsthandwerk. Jahrg. 6.*

Note 266. *Deutsche Renaissance. Abt. 38.*

On the portal of the Palace at Merseburg (Fig. 218 ²⁶⁷), the wall surface enclosing the doorway is covered by the so-called overlaid ornament. Tuscan columns on high pedestals support the cornice; all is rich and tasteful, and a strong effect is produced in the sense of the beginning Barocco.

Note 267. *From Deutsche Renaissance. Abt. 8.*

On a further step in advance belongs the portal of the Church of S. Maria in Wolfenbüttel (Fig. 219 ²⁶⁸); the columns are placed before niches; the cornice is broken; but with all variations for strong effects, the ground lines of the composition are clear and firm. Higher architectural feeling is expressed on the portal of the former Palace chapel in Dresden of 1555. (Fig. 220 ²⁶⁹). Composition and execution are alike good, indeed by Italians. Especially rich is the portal of the Otto-Heinrichs Building at Heidelberg. (Fig. 221 ²⁷⁰). Not even important in an architectural sense, it has a good effect by its strong relief.

Note 268. *From Blätter für Architektur und Kunsthandwerk. Jahrg. 4.*

Note 269. *From the same. Jahrg. 2.*

Note 270. *From Koch & Seitz.*

Smaller doorways were sometimes merely furnished with cap and architrave in the Italian manner (Fig. 222 ²⁷¹), with which may be compared the portal from the Fürstenhof in Wiemar (Fig. 79). These motives are transferred in an original way to the smaller doorways of Palace Bevern in the vicinity of Hameln.

Note 271. *From Deutsche Renaissance. Abt. 53.*

The form treatment of the north German wooden architecture is exhibited by the portal of the Hütte House in Hörter. (Fig. 223 ²⁷²).

Note 273. From Deutsche Renaissance. Abt. 5.

192 For gateways serving for purposes of fortification, the form of the entrance with side openings is retained. In its architectural treatment, it is allied to the larger portals of houses and palaces. Beautiful examples from the earlier and middle periods are found in Tübingen. That rustication was later preferred for such portals was previously stated in Art. 105.

Chapter 16. Windows.

106. Windows with Gothic Principles of Form.

Opposed to portals, windows always remain simple. Their abundance on a facade already excludes a thorough individualization, that was not only permissible on portals, but an advantage. The forms are frequently varied from the simple opening in the wall to that covered by a cap in the Italian manner, or to the window standing in a shrine with pilasters or columns; but the simpler predominate. Transitions and compromises between the mouldings cut in the wall after the Gothic manner and the enclosure projecting from the wall are found in endless variety until in the 17th century. The Gothic moulding of the jambs and cavetto (Fig. 224²⁷³) were retained, especially in southern Germany; even when the mouldings are no longer Gothic, they do not project, but are cut in the body of the wall. Gothic mouldings in degenerate form occur in Nuremberg even in the 17th century. The Nuremberg window in Fig. 225 is moulded with a special lack of beauty; the side jambs are rounded, and from them rises a more or less richly moulded segmental arch. The jambs pass into a rectangular section below by ogee stops. On windows like Fig. 226²⁷⁴, the outer mouldings project and the inner ones are recessed; Gothic and Renaissance mouldings here occurring together. Instead of Gothic mouldings with rounds and hollows, a single chamfer of the jamb is often employed; see Fig. 23.

Note 273. From Blätter für Architektur und Kunsthandwerk. Jahrg. 4.

Note 274. From Deutsches Renaissance. Abt. 29.

Note 275. From the same. Abt. 4.

Likewise the Netherlandish Renaissance long adhered in the treatment of windows to Gothic form principles. The Netherlandish window is generally larger than the German. To avoid too great height of stories with windows, they were subdivided by stone mullions and transom bars (Fig. 54). Even the windows of two stories were sometimes combined; thus on the City Hall at Emden (Fig. 61) and on that at Nymwegen. The windows of the latter are Gothic, excepting the weak gabled lintel supported by consoles. The triangular or semicircular

lintel with a slight enclosure is a favorite motive of the early Renaissance of the Netherlands. The tympanum either remains plani, or is ornamented by a medallion in relief, (Fig. 229 ²⁷⁶) or by a freely projecting bust.

Note 276. From Ysendyck.

194 Another and Gothic motive, that not seldom occurs in the early time, is a blind arch resting on projecting pilasters or piers, and which encloses the upper part of the window. (Fig. 230 ²⁷⁶). Examples of this form are found in Delft, Nymwegen, Dordrecht and elsewhere. Very peculiar are the geometrical patterns of a terracotta facade in Bruges of 1564. (Fig. 231 ²⁷⁶). That the Netherlandish forms of windows also occur in lower Germany scarcely requires mention. We find them monumentally enhanced in the ground story of the Otto-Heinrichs and the Friedrichs Buildings in Heidelberg; the Gothic has there entirely vanished. (Fig. 232 ²⁷⁷).

Note 277. From Koch & Seitz.

On the windows of the Gothic churches of the 16th century, the tracery is also retained. This late tracery, such as occurs on the University Church in Würzburg, in Dettelbach, Cologne and elsewhere, is weak almost without exception. In a very original way has Paul Franke adapted the tracery of the Church of S. Maria in Wolfenbüttel to his Barocco style (Fig. 233 ²⁷⁸). The subdivision of the windows of the University at Helmstadt (Fig. 234 ²⁷⁹), likewise by Franke is scarcely to be called tracery.

Note 278. From Blätter für Architektur und Kunsthandwerk. Jahrg. 6.

Note 279. From Deutsche Renaissance. Abt. 32.

On the windows of the Chancellery at Constance (Fig. 235 ²⁸⁰), one might assume a recourse to Romanesque motives; whether this really occurred, or we have to do here with a free invention of the 16th century, is indeed not determinable. Wherever the beautiful motive was taken from, it is entirely adapted to the spirit of the German Renaissance.

Note 280. From a photograph.

107. Windows with projecting Enclosure.

Besides the windows, that adhere to mediaeval motives or

were developed therefrom, these already occur, in which the window is cut through the masonry and is enclosed in the antique manner by a projecting architrave. These classical mouldings are very usual in the Saxon-Silesian school (Fig. 236²⁸¹). A provincial peculiarity of the school is the stopping of the mouldings in the lower fourth of the window. Men were accustomed by late Gothic to not carry the mouldings entirely down. On the contrary in south Germany there early occur window enclosures, where their cross sections are carried unbroken to the lower end of the window. To the simple architrave are added crowning cornices, whether so that some mouldings project directly above them, or that these are separated from them by a frieze. Above the cornice are sometimes arranged light additions, as on a bay window of the Maximilian Museum in Augsburg. Gabled lintels in triangular or segmental form first found more common use in the late period.

Windows like those of the City Hall at Nuremberg (Fig. 237²⁸²) are direct imitations of Italian models; in their careful profiling and their bold relief, Palladio's school cannot be denied. We find similar ones on the buildings of Elias Holl in Augsburg; this is not the German Renaissance in a narrow sense. In the course of the 16th century in Italy, men had already commenced to cut off the apexes of the gabled lintels of portals and windows. Galeazzo Alessi employed the motive; I do not know whether he invented it; the question is of no importance here. The motive is taken complete from Italy; it corresponds to the German preference for the irrational. Such windows occur not seldom in the beginning Barocco of southwest Germany (Fig. 238²⁸³). But the pure outline of the classical Renaissance window is not yet sufficiently obliterated; men added at the sides of the enclosure projecting ornaments (Fig. 238). We shall meet with analogous forms on tombs and altars.

Note 281. From Deutsche Renaissance. Abt. 11.

Note 282. From Mummenhof.

Note 283. From Deutsche Renaissance. Abt. 39.

From Italy is likewise derived the enclosure of the window by ashlar with bosses (Fig. 239), as well as the insertion

of ashlar as keystones in the moulding of the enclosure, (Fig. 105), together with the placing of the window in a pilaster or columnar shrine. The first motive first found acceptance in Germany during the late period, the latter abounding in the early Renaissance; it was not therefore also transformed in the taste of the period. A beautiful example is presented by the Leinwandhaus in Breslau (Fig. 240 ²⁸⁴). Windows of such rich design pass again into the series of ornamental works; they were not arranged in rows but stand separately.

Note 284. From Deutsche Renaissance. Abt. 53.

201 108. Grouped Windows.

That the German Renaissance does not bind itself to a uniform spacing of the windows, where permitted by the scheme of the orders, I have already stated in Art. 98. It prefers to group the windows. This inclination leads to placing two or more windows close together. I refer here to Figs. 226, 227, 235, in which the combination is effected by a common enclosure or by the common intermediate supports. Sometimes variety is produced only by a cornice above the united windows. In a very original manner, on the Lusthaus (Casino) at Stuttgart, each pair of windows was combined with a circular window above into an intimate group.

Chapter 17. Bay Windows, Gables and Treatment of Roofs.

109. Bay Windows.

One of the most important motives for the decoration and animation of facades was the bay window. Its artistic treatment was already recognized in late Gothic; it found wider employment only in the Renaissance. Its effect almost without exception is more picturesque than architectural; it has no fixed position, but was added at any preferred place on the facade or at the corner. The bay window either extends upward as a projecting portion of the building in stories (Fig. 241 ²⁸⁵), a form common in north Germany and rare in upper Germany, or it only begins in one of the upper stories. In this case it is either supported by columns, piers, or is corbelled out (Fig. 242 ²⁸⁶). The corbelling in the early period is either treated as a concave surface and beset by ribs like a netted vault (Fig. 243 ²⁸⁷), or it is composed of different mouldings (Fig. 244 ²⁸⁸). The entire bay window is also sometimes borne by consoles (Fig. 245 ²⁸⁹).

Note 285. From Deutsche Renaissance. Abt. 12.

Note 286. From the same. Abt. 51.

Note 287. From Lambert & Stahl.

Note 288. From Deutsche Renaissance. Abt. 44.

Note 289. From Fritsch.

Bay windows project from the surfaces of facades either as rectangles or portions of polygons, generally as three sides of an octagon; the corner bay windows are circular, polygonal (Fig. 38), or they have the form of a rectangle set diagonally. Their formal treatment is almost always rich; they have the value of ornamental works and are treated accordingly. Likewise on plain facades the parapet, window pier with columns or pilasters and the cornice are separated, the surfaces being decorated by rich ornament in relief. Figs. 241 to 245 may illustrate what is said; they represent various periods of the German Renaissance, and show that although the forms of details vary, the basis of the composition always remains the same.

110. Stairway Towers.

Here follow the projecting stairway towers. The most beau-

beautiful belong to the Saxon school, those of the Palaces at Dresden (Fig. 21) and at Torgau (Fig. 246 ²⁹⁰). The latter is the grandest; it rises over a rectangular substructure, to which lead flights of steps on both sides. Between high piers the stairway winds upward. In the entire arrangement is a tendency to free greatness, such as seldom attained in the German Renaissance. The stairway towers of the Palace at Dresden are not equal to that at Torgau, but are likewise very well composed.

Note 290. From Lübke.

111. Gables.

The motive of a stairway tower rising above a rectangular substructure reappears in simplified form on the City Hall at Altenburg (Fig. 40); the tower is there made tall. The tower of the City Hall at Schweinfurt, developed from the same motive, is not a stairway tower; on the contrary, that at Rothenburg has one such. Higher importance belongs to the gable, that to the bay window, both for the separate building and for the street view. The gable corresponding to a steeply inclined roof is a northern form; the classical Renaissance knows only the low inclination. In the north, both in France as in Germany, it already belongs to the Renaissance, but it finds in the Renaissance its richest development. The German Renaissance participates with the French in the inclination to increase the architectural ornamentation of the house upwards, indeed sometimes only beginning on the roof, and this tendency can apply itself to the gable in rich measure. If the gable be not turned toward the street, then a substitute is sought in roof bay windows and transverse gables. The appearance of these smaller architectural parts is likewise determined by the forms of their gables. Gables and transverse gables in great part fix the capriciously picturesque effect of German Renaissance buildings. The manifold analogies of both may justify a common treatment.

The Renaissance takes from the middle ages two forms of gables; that whose lines follow the slope of the roof, and that rising in stepped form. The straight inclined line on the former is usually broken by finials.

The straight lined inclined gables naturally are not lacking in the Renaissance; but men prefer to avoid them and to replace straight lines by simple or complex curves. (Fig. 247²⁹¹).

Note 291. From Koch & Seitz.

291 When the straight lines of the gable were abandoned, free course was given to caprice, passing to ever richer and more fanciful forms. Even wooden architecture therein follows the taste of the period. (Figs. 155, 156, 159). Most fertile in curious designs are the Netherlands; but there is no interest in going into this; for all these buildings have something sportive and lack architectural grandeur. Their bombast and labored elegance makes this apparent (Figs. 248,²⁹² 249²⁹³).

292 The influences of the Netherlands were very strong and much in the interior regions of northern Germany (Figs. 63 to 66).

Note 292. From Ewerbeck.

Note 293. From Deutsche Renaissance. Abt. 38.

The forms of the gable are restrained in upper Germany. The finial gable scarcely now occurs in its simple form. The Tucherhaus in Nuremberg (Fig. 26) belongs to the earliest time. Men were not satisfied with animation by finials, but also gave to the gable lines more movement; on the Töpler House in Nuremberg (Fig. 250²⁹⁴), this is done in a very naïve way. For other cases, to the vertical subdivision by finials is added a horizontal one by a cornice; only the free angle between finials and cornice is filled by volutes or similar forms. (Figs. 38, 39). The obliquely ascending line has vanished here, and the composition approaches that produced by the stepped gable. The stepped gable generally occurs in the Netherlandish Renaissance (Figs. 56, 57); it is rare in the domain of the German (Fig. 80). The hard outline must also be softened there, in order to correspond to the decorative sense of the time. The gable forms developed from the stepped gable have a sounder architectural basis than those derived from the straight line, and this is given by the steps. Men made the stepped gable smoother by giving to each step a crowning moulding, or when the projecting angles were filled by intermediate members. Gables of the first kind (Fig. 67) are common in lower Saxony and Westphalia; they belong to the early Renaissance. The tops of the steps are semicircular, their rid-

ridges being usually beset by three spheres. The motive is expressive, but is incapable of further development and must always remain simple. The second kind also proceeds from simple beginnings, but develops into the most luxuriant richness. Men had already preceded in Italy and France with the filling of the reentrant angles by volutes; S. Maria Novella in Florence, the Chateau at Blois, Hotel Ecoville at Caen, etc. The luthern windows on the House of Margaret of Austria in Mechlin (Fig. 5) indicate French models. Moreover, it is not to be doubted, that the beginnings of the development in the Netherlands and in Germany are to be referred to influences from Italy and France; but direct imitations scarcely occur in even the early time. The House in Mechlin just mentioned is in this respect a singular phenomenon. Independently of each other, experiments were made here and there; but the Netherlands are far more fertile in eccentric designs than Germany, and their influence continually lessens from the last third of the 16 th century onward. If men were at first satisfied to fill the angles of the small steps, the steps later became larger, were treated as stories and separated by cornices. Not rarely were arranged systems of pilasters or of half columns, and the great steps were ornamented by the strangest forms. The angle formed between the ascending walls of the transverse gables and the roof cornice was frequently filled in a similar manner.

Note 294. From Blätter für Architektur und Kunsthandwerk.

I give some examples progressing from simpler to richer forms without regard to their dates. Lieven de Key applied on the main gables of the Schlachthalle (Abattoir) at Harlem console-like projections to the vertical sides of the steps (Fig. 251 ²⁹⁵), by which the outlines become more animated, but always remain hard; the motive here found little imitation. (Fig. 94). The enormous importance of the gable for the general appearance of a building very clearly appears on the Schlachthalle at Harlem.

Note 295. From Ewerbeck.

More fruitful than the addition of terminations or projections to one side of the steps was the filling of the angle w

with forms, that are placed on both sides. In lower Germany, sectors of circles were employed for this in the early period. But besides them also at once appear volutes (Fig. 252 ²⁹⁶). The filling is in both cases a fan-like ornament radiating from the angle. The small volutes, that fill the steps on the gable of the Barthelshof at Leipzig (Fig. 253 ²⁹⁷) indeed do not belong to the time of erection, but must be borrowed from an earlier motive. Further are the volutes combined with overlaid ornament (Fig. 254 ²⁹⁸); the obelisks rise at the sides or above the flexure points of the curves; the ornament, which at first only indicates the outline, at last also fills the surfaces (Fig. 255 ²⁹⁹).

Note 296. From Deutsche Renaissance. Abt. 30.

Note 297. From Fritsch.

Note 298. From Deutsche Renaissance. Abt. 4.

Note 299. From Ewerbeck.

112. Roof Bay Windows

Instead of the transverse gables, the roof is also frequently animated by roof bay windows and by smaller dormer windows. Particularly rich in bay windows are the roofs in Nuremberg. The typical form is represented in Fig. 28 (Also Fig. 31). Lastly, the chimneys were included in the artistic treatment.

Chapter 18. Internal Equipment of Secular Buildings.

113. General.

One must not seek for an internal effect by proportions in the interiors of the German Renaissance. Rooms already beautiful by their proportions always remain exceptional. What is aimed at and attained is comfort and splendor, both of which are not in themselves esthetic qualities. Formative activity is directed more to the details than to the entirety. This weakness of German art is still increased by the close connection between architecture and the minor arts. One result of this relation is, that the composition in which the aim is higher, is almost invariably overloaded, that the weight is not placed on good proportions but on beautiful details. These are indeed often so charming, that they form a substitute for many weaknesses in the entirety. By the visitors to the Council Chamber in Lüneburg will it be observed at least, that the supports of the doorway lintel are true monsters of composition, though developed charmingly with the most loving care.

Still the effect of interiors does not alone depend on proportions and forms, there are added as further points the introduction of light and the coloring, and these are mostly good. The introduction of light is helped by the grouping of the windows; great and united masses of light enter the rooms and produce effective contrasts. The color treatment is connected with the material of the equipment. The chief materials are wood and stucco. Wood has warm and deep tones with a limited color scale. It is employed in its natural colors; some portions of the ornaments are sometimes stained, but the warm ground tone of the wood always participates; partial gilding also occurs. The wood always ensures a harmonious and unified effect. If a richer effect be the aim, then painting is added: the panel pictures in oil or distemper were inserted in the panels of the wainscotings and ceilings; more rarely are found the application of fresco on portions of the wall, that remain free from wainscoatings.

Stucco occurs in its natural color or with partial painting and gilding. Here fresco is occasionally employed to a greater extent, while the stucco reliefs enclose the panels for g

grotesques or figure paintings. The color treatment is entirely different from that for wood. Rich and variegated effects are not excluded; but even for polychrome treatment of the ornament, the white stucco ground usually requires a cool harmony. Sometimes is found the use of scagliola, inlays in colored stucco marble.

Wood is the national building material in Germany. Stucco indeed occurs from the earliest middle ages; but its use in the Renaissance comes from Italy and with few exceptions is limited to buildings, that belong to the series of the Italian and Italian-like Renaissance.

The rooms that are artistically treated are entrances and vestibules in the houses of citizens, the halls in lower Germany, sometimes stairways and then some rooms; in palaces are added thereto stairs, passages and halls, also the same in city halls and other public buildings.

The gradations from the simplest to the richest treatment are very varied.

In the south German houses of citizens the decoration is limited to entrances or gateways, and if such exist, to their covering by netted vaults. One of the most stately gateways is that of the Peller House in Nuremberg. A more tasteful motive is the hall of lower Germany. It is already an imposing room by its height; if stairs and galleries are added, leading to the rooms of the intermediate story, there results a very picturesque interior. Beautiful halls remain in Bremen, Lübeck and Hildesheim. Also the vestibule in the City Hall at Danzig. (Fig. 257 ³⁰¹) belongs here by its appearance.

Note 300. Deutsche Renaissance. Abt. 26.

Note 301. From a photograph.

In the south German houses of citizens, the vestibules of the upper stories are often spacious and well lighted anterooms and are also treated accordingly. The elements of their decoration are wainscotings, beam or paneled ceilings, and further fireplaces or stoves. To these are added hangings, paintings and ornamental vessels. Bay windows or screens sometimes give the rooms an especially picturesque charm.

Stucco decoration acquires a certain extension in the citi-

citizens' houses first in the 17 th century, while it was a favorite in the palaces of the princes already in the late 16 th century. The great halls of the palaces are more imposing by their extent and their rich and tasteful decoration than by their proportions. They are almost all too low. Some halls in City Halls, like those in Nuremburg, Lüneburg etc., are also imposing by their proportions.

114. Paneling.

Paneling is the most common decoration for walls; it was already a favorite in the later part of the Gothic period. The Gothic paneling is either a series of boards with joints covered by battens and held together by a moulding at top, or they consist of a framework with panels. Sometimes architectural motives appear. In contrast thereto the Renaissance from the beginning employed architecture as the motive for the design of its paneling, and paneling in pure wooden construction is exceptional. One of the most beautiful among these is the paneling of the chapter hall in Münster, executed in 1544 - 1552 by Johann Kupper. The framework with panels determines the impression. Each pair of panels is enclosed by bands and small columns; above the latter is a cornice, then an added attic and also gables. But these architectural motives are not oppressive, and the entire treatment corresponds to the material. The ornament is magnificent. Also the paneling in a room in the third story of the Tucherbau in N Nuremburg (1544- Fig. 259 ³⁰³) is merely conceived as a wooden covering, although the little columns of the upper part already project strongly. But the most common motive for paneling is that of the order of columns or of pilasters, whose intercolumniations are closed by simpler or richer panels. The stylistic development is that the battens are changed into bands, pilasters and columns.

Note 302. From Deutsche Renaissance. Abt. 28.

Note 303. From the same. Abt. 1.

If by the motive in general a stronger relief is produced than by Gothic panels, then the relief effect is sometimes enhanced by adding architectural motives to the panels as well. The paneling sometimes consists of a plinth, instead of which

benches occasionally occur, and the order with a cornice. Exceptionally there follows an attic above the cornice, also indeed replaced by paintings above wooden panelings. The paneling seldom extends to the ceiling of the room; it more commonly leaves free the upper part of the wall. This remains white or is covered by hangings; stamped leather occurs in the later period.

The number of panelings remaining is great; but since the ground motive always remains the same, it will suffice if I present a few examples. In the Bishop's Palace of Velthurns near Brixen are found some splendid panelings. They were executed between 1577 and 1586 by Hans Spineider from Meran. Their arrangement is clear; the proportions are good, and the reliefs of the pilasters and cornice are suited to the material. The panels for one wainscoting are still simply enclosed in rectangular form; in others architectural motives are added, yet always in a moderate way (Fig. 260 ³⁰³). On the benches of the Artushof in Danzig, little columns are set before the pilasters, and the high cornice is richly adorned by reliefs. These benches were made in 1531 by Laurenz Adrian Holzapfel from Cologne, and they are noteworthy as one of the earliest works of the Renaissance in northeast Germany. The use of columns instead of pilasters changes nothing in the basis of the system, that was commonly employed in this simple form from the early time until in the 17th century. So long as the surfaces of the panels remained plain or were decorated by surface ornament, -- inlays or reliefs --, the effect remains quiet and clear. Still the spirit of the cabinetmaking of the 16th century was not satisfied by flat panels, when it desired to create something particularly beautiful. It replaced them by minor architectural forms in relief in the same manner as on furniture. The strictest requirements of style were not prescribed for these works; the projection of the decorative members from the surface always endangered the clearness of the composition. A rich and splendid effect was frequently attained, but one entirely harmonious was quite rare. The best is possessed by Lübeck in the Fredenshag Room. (Fig. 261 ³⁰⁵; 1572 - 1580). The wainscoting

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has two orders of good proportions and bold treatment. The ornament is rich, but very finely graduated in relief; in the upper panels and on the wall over the wainscoting are inserted panel paintings; to the charm of the forms is added that of color. An interior of distinguished magnificence.

Note 304. From Deutsche Renaissance. Vol. 9.

Note 305. From the same. Abt. 43.

In the wainscoting of the Kriegstube in the City Hall at Lübeck (1575 - 1608), the details are too oppressive, and in the overloaded paneling of the Peller House in Nuremberg, of the Fürsteneck in Frankfurt (now in Kunstgewerbe Museum there), or of the Jagdzimmer in the Fortress of Coburg, the charm lies only in the beautiful details, which at once divert the eye from the entirety.

Elias Holl and other followers of Palladio also again simplify panelings; yet their works are dry and tasteless.

115. Doors.

The paneling may be simple or rich; almost always are the doors made especially prominent and enclosed by stately enclosures. The motives of the composition are the same as on the external architecture and require no further decoration. Also separate doors, not in connection with the paneling, were treated in the same manner.

Most satisfactory are the enclosures of the early Renaissance (Fig. 262 ³⁰⁶). The treatment entirely corresponds to the material and the ornament is very graceful. Later the forms are treated entirely as in stone construction, and where men cannot compete with this in massiveness, columns, consoles, niches and other motives are heaped.

Note 306. From Zeits. der Bayr. Kunstgewerbe-Vereins. 1895.

Here is to be remembered the singular master, Albert von Soest, who executed the ornaments of the wainscoting and of the stalls in the Council Hall at Lüneburg. His compositions (Fig. 263 ³⁰⁷) are dry in general and fanciful in the separate motives, but of high perfection in the forms of the details. As technical works in the art of carving, of singular forms, that he substituted in place of columns, they are not to be sufficiently wondered at; as on a work of the goldsmith's art

are the most charming details multiplied, and the forms of the ornament as well as the figures have the full freshness of the early Renaissance; but as a whole, it is not clear and is formless.

Note 307. From Blätter für Architektur und Kunsthandwerk. 1892.

116. House Decoration and Painting.

Stucco as a decorative material for walls found employment especially in church architecture. Rich stucco decorations in the style of the German Renaissance are at least rare in secular buildings; on the contrary, they occur in the Italian-like Renaissance.

I refer to Figs. 98, 100 and 103. Most are only portions of walls; bases, friez and vertical bands, then enclosures of doors with stucco reliefs, while the wall surfaces were adorned by paintings or stretched fabrics. Among rooms in which decoration was entirely assigned to painting, the Court Corridor in Lüneburg is the most remarkable. The paintings bear the date of 1529 (Fig. 264 ³⁰⁸). Whether they belong entirely to this early time appears doubtful to me; yet the style is that of the early Renaissance. The motives in figures as well as in ornaments are not puerile; the harmony of colors is unified and earnest, in spite of a thorough restoration, and the effect is very imposing. The master of this painting is unknown; he must be connected with Lucas Cranach. The picturesque decoration of the great hall of the City Hall in Nuremberg recurs to Dürer, at least in the great allegorical composition of the north wall; the execution was not by him. The compositions have no intimate relations; the court of justice and the triumph of the emperor Maximilian are pure allegories; the throne with piers between them, a music platform on which the trumpeter plays, are entirely realistic. There is no suggestion of economy in the subdivision of the interior; and the lack of cohesion in the composition permits no general effect to appear. They have much good in the details. These paintings were entirely restored and spoiled several years since.

Note 308. From Blätter für Architektur und Kunsthandwerk. 1892.

The paintings in the Trausnitz near Landsbut belong to the series similar to Italian and in great part were executed by

Italians.

117. Vaults and horizontal ceilings.

More than the walls, the ceilings afforded opportunity for rich ornamentation. The forms of the vaults of the German Renaissance in a strict sense are the net vault and the cross vault, the latter mostly without ribs. Such vaults occur in secular architecture almost entirely in subordinate rooms, and they are kept simple. To the Italian tendency are suited cross vaults, tunnel vaults and domes. There are merely ornamental subdivisions, either in connection with the system of walls, then at least with the appearance of a structural organism, or independent of these in a purely ornamental treatment. Subdivisions of the first kind are shown by Figs. 101, 103.

Italian in its composition but German in its forms of detail is the decoration of the dome of the so-called Dagobert's Tower in Baden, Fig. 265³⁰⁹. The system of subdivision consists of transverse arches, that extend across on the vault, and of bands with the direction of the bed joints, thus being straight for tunnel vaults and parallel circles for domes. These projecting bands are treated as a framework of the recessed panels, whose surfaces are covered by ornaments and paintings; in larger subdivisions the panels are also developed in two surfaces (Fig. 101). Freer subdivisions are particularly employed, when lunettes intersect the vaults (domes or tunnel vaults; Fig. 98). A great number of such vaults, varied in subdivision, may be seen in the Royal Palace in Munich (Fig. 266³¹⁰). Likewise the divisions do not entirely lack a structural basis, so far as springing from the groin lines of the compartments. The subdivisions of the cross vault naturally start from the groin lines. Splendid examples of this are also afforded by the Royal Palace in Munich. (Fig. 267³¹¹).

Note 309. From Deutsche Renaissance. Abt. 23.

Note 310. From Kunstdenkmale des Königsreichs Bayern. Vol. 1. Pls. 173 - 177. Munich. 1892 - 1895.

Note 311. From the same. Plate 178. Also see Pls. 179-181.

The mediaeval mode of forming ceilings with projecting, ch

chamfered or moulded beams and plastered intermediate spaces remains in use during the entire Renaissance period. Besides these occur from the early period onward wooden paneled ceilings in varied subdivisions, on which the joints of the different panels are covered by moulded strips. That the coffered ceilings, which found wide use in the 16th and 17th centuries, were derived from these is not to be assumed; they were developed in Italy and introduced from thence. They produce the appearance of a beam ceiling construction caused by ceiling beams laid in a plane, but they are merely a decoration suspended from a series of beams. The simplest form arises from the intersection of two series of parallel boards, whereby the ceiling is divided into a system of rectangular lozenge panels. The motive is enhanced from the plainest treatment to great magnificence. The wooden ceiling in the front wing of the Royal Palace at Landshut has five times eight coffers; on the flat surfaces of the planks are placed cartouches, whose background as well as the surfaces of the coffers is covered by inlays, cartouches and arabesques. The finest is the ceiling of the Palace at Jever in East Friesland. All surfaces are overloaded with relief ornament. The ornament approaches the so-called floral style; it is hard and without grace in details; on the whole, the ceiling however has an imposing effect.

Meanwhile men could not stop with such simple schemes. A favorite is the alternation of squares with elongated hexagons or octagons, elongated hexagons and crosses. Both are given by Serlio. Also the motive occurring more rarely, in which star octagons are combined with crosses belongs to him. Then he gives some freer compositions, and in them the German masters have independently proceeded further. Even in the last mentioned scheme is introduced an accented centre. The squares and octagons are the centres about which are grouped the hexagons, and by the grouping about the octagon, there still result from this combination cross-shaped panels. Now men pass to freer forms and richer combinations. The inventive fancy has here no bounds. I select three examples from the great number of ceilings now remaining; the beautiful ce-

ceiling in the hall of Palace Ortenburg (Fig. 269 ³¹³), one from Palace Velthurns (Fig. 270 ³¹⁴), as well as that of the hall in the Fürsteneck at Frankfort (Fig. 271 ³¹⁵), the latter being a stucco ceiling. In these compositions, the predominating principle is not the coordination, but subordination. In the ceiling of Velthurns, the square is the predominating centre about which are grouped rectangles with adjacent segments and irregular surfaces; the latter are not framed and also have no principle of form, but are remaining parts of the ground, on which is drawn the entire pattern. In Ortenburg is not so definitely expressed the subordination of the framed panels under a centre; yet the dominant panels are more richly graduated than the cross, and this again is accentuated by a central ornament above the irregular surface of the ground, that is covered by a neutral unrestricted ornament. On the pretty ceiling of the Fürsteneck in Frankfort, the contrast is not definitely expressed.

Note 312. From Deutsche Renaissance. Abt. 50.

Note 313. From a photograph.

Note 314. From Deutsche Renaissance. Vol. 9.

Note 315. From the same. Abt. 40.

The principle of subordination must lead from the central grouping within separate parts to the accenting of the entire ceiling. The ceiling of a prince's chamber in the City Hall at Augsburg (Fig. 272 ³¹⁶) seeks to harmonize between both kinds of compositions; four central grouped parts surround the middle circle, that already is not effective on account of its small dimensions. Very definitely is the central idea expressed in a beautiful ceiling in the Ehinger Hof in Ulm. (Fig. 273 ³¹⁷). A masterwork of free composition is the magnificent ceiling of the Golden Hall in the City Hall in Augsburg (see the adjacent plate); Holl's ability for grand arrangement here appears in a splendid manner.

Note 316. From Deutsche Renaissance. Abt. 2.

Note 317. From the same. Abt. 20.

118. Mantles and Stoves.

To the immovable articles of equipment yet belong mantles and stoves. Both forms were already developed in the middle

ages. The fireplace consists of the placed for the fire recessed in the wall, and the projecting hood to receive the smoke. This rests on a cornice, that is supported by free supports or by consoles. The general motive is always the same; many variations occur in the details. The mantle affords especial opportunity for the development of rich decoration. Particularly in the Netherlands and the Hansa cities occur splendid examples. I mention the mantles in the City Halls at Antwerp³¹⁸, at Kampen,³¹⁸ at Lübeck and Danzig;³¹⁸ all are excelled in richness and splendor by the mantle in Franc de Bruges (1529 - 1531), executed by Guyot de Beauregard.³¹⁸ Simpler are the beautiful mantles in Castle Schwöller near Hameln, in the Palace at Baden and elsewhere. A good example from the early period (1535) is the mantle in the upper story of the Trausnitz near Landshut (Fig. 274³¹⁹).

Note 318. See Ewerbeck, Hefte 5, 6, 23, 24. Also Deutsche Renaissance. Abt. 43, 78. Then Ysendyck. Cheminees, 874.

Note 319. From Deutsche Renaissance. Abt. 21.

Like the mantle, the stove had already found its typical form in the middle ages. It consists of a fire space apparently cubical, above which rises a more slender and usually octagonal upper part.

Variations from this type occur, but remain exceptional. The stove of the early Renaissance (Fig. 275³²⁰) is built of Dutch tiles of moderate sizes. (6.31 to 7.1 × 7.1 to 11.0 ins.). The tiles are adorned by figures or ornamental reliefs and are glazed in green or different colors. The artistic aim is directed to the details and the general effect is not sought in the elevation but in the coloring. But already about the middle of the 16th century the elevation becomes architectural; each part terminates with base and cornice, and the angles are formed as pilasters, columns or hermes figures; likewise the motives of the panels become combined; a vase, a coat of arms, a portrait medallion or an entire figure (Fig. 276³²¹). One of the earliest stoves of this kind stands in the Citadel at Nuremberg; it is ascribed to Augustin Hirschvogel; the ornament exhibits motives, that Peter Flötner introduced into Nuremberg. Then the dimensions are increased,

and the elevation even becomes richer. The highest in Barocco splendor was undertaken by Adam Vogt from Landsberg in the stove of the Fürstenzimmer in the City Hall at Augsburg and in Palace Eurasburg. More moderate and very gracefully constructed is a stove in the Fürstenzimmer, that is attributed to the potter Melchior Lott from Weilheim (Fig. 277 322). These stoves produce their chief effect by their rich relief.

Note 320. From Röper, A. & H. Bösch. Sammlung von Oefen in allen Stilarten vom XVI bis Anfang des XIX Jahrhunderts. Munich. 1895.

Note 321. From Deutsche Renaissance. Plate 8.

Note 322. From the same. Plate 6.

In Switzerland, men seek to enhance the effect of the stove by painting. The elevation and relief decoration of the Swiss stoves remain on the plan reached after the middle of the 16th century. The relief ornamentation is limited to the structural parts; the plane panels are decorated by paintings in different colors or are blue on a white ground. Characteristic for Swiss stoves is the so-called art; a raised seat behind the stove. The beautiful stove of Hans Pfau from Winterthur (1644) in the Germanic Museum at Nuremberg (Fig. 279 324) may illustrate the type.

Note 323. From Deutsche Renaissance. Vol. 9.

Note 324. From Röper, A. & H. Bösch. Sammlung von Ofen etc.

Clay was not the exclusive material for stoves. Cast iron stoves already occur in the early 16th century. An interesting stove of 1539, on which motives of the beginning Renaissance are found together with Gothic tracery, stands in the Dürnitz of the Trausnitz near Landshut. Stoves were also exceptionally constructed of wrought iron. A graceful stove of this kind is in Palace Röthelstein near Admont (Fig. 278 323); it belongs to the close of the period in 1655.

The stoves were often heated from outside, as still common up to the middle of the 19th century. If the opening to the fire-pot was placed in a commonly accessible room, then the stove doors were also artistically treated. We see such in the corridors of Nuremberg City Hall and in very much overloaded form in the Peller House there (Fig. 280 325).

Note 325. From Deutsche Renaissance. Abt. I.

Chapter 19. Equipment of Churches.

119. Character.

The equipment of churches is a domain, for which the German Renaissance has cared by preference. It has created much in this and many good things, but indeed has rather overloaded many churches. The picturesque conceptions of our time find a decadence in these richly furnished churches; but one must not overlook, that the too great richness in articles of furniture affords opportunity for the internal effect. The living room of the German Renaissance is comfortable and usable; its church is likewise so. But what is the advantage there, is here a defect. Very few churches of the 16th and 17th centuries are monumental.

120. Stucco Decoration.

Men adhered to the Gothic design in church construction, and the Gothic churches of this late period are very simple in their architectural treatment. They exceptionally receive a decoration in the style of the German Renaissance. In S. Luzen near Hechingen (1158; Fig. 281 ³²⁶), a corbelled columnar order with entablature is placed for about one-third the height of the wall, above which rises a Gothic net vault. Between the columns are niches with figures; the surfaces remaining free are covered by incrustated ornaments. The form treatment is bold and effective; but the inorganic character of the entire system is evident, when the eye is directed to the imposts of the vault. An allied tendency is found in the chapel of the Peterhof in Freiberg-i-B (About 1580). Also the rich ornamental decoration by stucco reliefs and painting of the chapel in the Wilhelmsburg near Smalkald is German.

Note 326. From Zingeler & Lowe. Die Bau- und Kunst-denkmäler in den Hohenzollerischen Landen. Stuttgart. 1899.

In churches in Italian, or the Renaissance derived therefrom, and in Barocco, stucco decoration is the rule. The wall piers, or where these are wanting, the walls receive a system of pilasters, which is terminated by a cornice next the vaults; the subdivision of the vaults rises from this. (See Art. 91 and Figs. 118 to 120). The border mouldings of the subdivisions of the vaults are decorated by pearl beads, heart leaves

and other series of ornaments; the panels either remain free or are adorned by plant ornaments, with angels' heads, or even by entire figures. The churches in upper Bavaria, some of which I mentioned in Art. 91, are furnished in this manner. Here has been developed a school of stucco workers on the buildings of the Bavarian princes. It proceeds from S. Michael in Munich, reaches its climax in the Royal Palace through various stages of development, but soon subsides after the completion of the Royal Palace. A charming little work is the Palace chapel of the Bishop at Freising from 1621³²⁸; yet the forms have already become more heavy. A further step characterizes the Church of S. Carl Borromeo in Munich (1621-1628³²⁹), and then the Foundation Church in Polling (1621-1628³³⁰), which are followed by the Churches in Weilheim (1624 - 1631³³¹) and Beurberg (1628 - 1630³³²). In the second half of the thirty years' war, no other monument originated; but directly after the war, the same style was again resumed in Moschenfeld.³³³ Then succeed the Churches of S. Maria Birnbaum near Aichach (1661 - 1665³³⁴), Habach (1663 - 1668³³⁵), Ilgen and Klein-Hollendorf in the Rosenheim district. An allied but by no means identical mode of decoration is found in some buildings in the Steiermark, thus on the Tomb Chapel at Seckau (1587 - 1592) and on that at Ehrenhausen. (1606 - 1614³³⁶).

Note 327. From a photograph.

Note 328. Die Kunstdenkmale des Königreichs Bayern. Vol. 1, pl. 46.

Note 329. See the same. Vol. 1. Pl. 167.

Note 330. See the same. Vol. 1. Pls. 100, 101.

Note 331. See the same. Vol. 1. Pl. 104.

Note 332. See the same. Vol. 1. Pl. 121.

Note 333. See the same. Vol. 1. Pl. 113.

Note 334. See the same. Vol. 1. Pl. 32.

Note 335. See the same. Vol. 1. Pl. 98.

Note 336. Both chapels are illustrated in Deutsche Renaissance. Vol. 9.

121. Galleries and Organ Lofts.

As parts of the building are to be considered galleries, organ lofts and rood screens, even though not always in organic connection with the church building. The railings of the two

first afford wide play for the love of ornamentation. The organ loft in the Minster at Constance (Fig. 282 ³²⁷) is a noteworthy work of the early period (about 1520) and is Gothic; there appear in the decoration all sorts of motives of the early Renaissance, that are charmingly and freshly designed and splendidly executed.

Generally the gallery and organ railings are designed in a series of panels enclosed by mouldings, or separated by columns or pilasters, and terminated by cornices above and beneath. The surfaces are filled by ornaments, reliefs or paintings. The motive, that also occurs in the railings of pulpits, passes through all variations from a simple and clear arrangement to the most Barocco distortions of the forms.

122. Rood Screens.

Rood screens were still frequently constructed in the 16th century in the Netherlands, but only exceptionally in Germany. Whether the strict separation of the choir in the Netherlands found admission from Spain is not to be investigated here.

Some of the Netherland rood screens, like that in the Parish Church at Dixmude and the one in S. Gommaire at Lierre, both from the 16th century, are treated in a wild late Gothic.

The rich choir screen in S. Maria im Capitol at Cologne, now serving as an organ screen, is likewise a Netherlandish work; it was made in Mechlin in 1524, a rich and splendid work of the early Renaissance of Flanders. The choir screen in the Cathedral at Hildesheim ³³⁹ was finished in 1546, and is the work of a north German artist, alike masterly in design and execution; from the quiet lower part upwards occurs a development into the highest magnificence. The choir screen in the Cathedral at Herzogenbusch, ³⁴⁰ now in South Kensington Museum in London, is a stately work of the best Netherlandish Renaissance; three arches are supported by coupled Doric columns, above being a high railing; the composition is simple and clear, and the form treatment is pure and strong.

Note 337. From Ewerbeck.

Note 338. Deutsche Renaissance. Abt. 53.

Note 339. Blätter für Architecture und Kunsthandwerk. Jahr. 2. Pl. 77.

Note 340. Ewerbeck. Hefte 15 - 16; pl. 244.

123. Choir Enclosures.

Further separation of the choir from the aisle around it or the side choirs was effected by choir enclosures or choir stalls. Choir enclosures, such as are common in the Netherlands, are unusual in Germany; but they scarcely differ in their motives from the chapel enclosures, which occur in most of the larger churches. The lower part of the Netherland choir enclosures is closed; the upper portion permits an open view toward the choir or the chapel.

A beautiful grille of the early period, a transition from Gothic to Renaissance, is possessed by the Church of S. Gertrude at Nivelles.³⁴¹ The composition is uncertain, but the details are charming. Later was developed a system, that is similar to the wainscoting. The lower part is treated as a base; on it stand half columns or pilasters with a cornice, and above this sometimes rise additions. The spaces are closed by panels in the base, and in the upper part are filled with balusters of wood or brass. The choir enclosures in Enkhuizen (1542³⁴²) are uncommonly clearly and finely constructed, all details corresponding to the delicate character of the whole, very restrained, and the ornament is elastically designed and excellently carved. Drier and more effective are the choir enclosures of S. Michael in Zwolle (Fig. 283³³⁷), the bold system of half columns being crowned by additions like cartouches. A further advance is indicated by the enclosures of the tomb of Enno II in the Great Church at Emden³⁴⁴; here alternate in general as well as in detail; systems, columns and caryatids; they are depressed; all relief is bad, but the effect is heavy.

Note 341. Ysendyck. Clotures. Pl. 4.

Note 342. Deutsche Renaissance. Abt. 55.

Note 343. Ewerbeck. Hefte 11-12. Pl. 14.

Note 344. Deutsche Renaissance. Abt. 60.

Such enclosures are rare in south Germany; the beautiful enclosures of the Tomb Chapel in Seckau³⁴⁶ are isolated. On the contrary, wrought iron grilles are preferred as enclosures of chapels. The charm of these grilles depends chiefly on the beautiful and elastic movement of the lines. (Fig. 284³³⁸).

Note 345. *Ysendyck. Stalles. Pl. 2.*

Note 346. *Deutsche Renaissance. Vol. 9.*

In cathedrals, monastery and foundation churches, the choir stalls sometimes serve as enclosures of the choir next the side aisle. The Netherlands likewise have preeminence here and exhibit numerous choir stalls of high perfection.

The Renaissance treats the choir stalls architecturally from the first after the methods of Italy; above the division walls of the seats rise a system of half columns or pilasters; even entire columns occur. Actually earliest are the choir stalls in the Minster at Berne (Fig. 285³⁴²); already in the years 1522 - 1524, they were constructed by the masters Jacob Rufer and Heini Seewagen, perhaps after a design by Peter Flötner; the composition is still immature, but the technical execution is very good. Above a higher system rises a smaller upper one, between whose pilasters are placed in niches busts of Christ and of the Apostles; a rich ornamental crowning terminates the whole. Entirely simple, but very expressive are the choir stalls from 1534 at Steingaden in upper Bavaria.

Magnificent choir stalls already originated in the Netherlands during the late Gothic period. The love for them continued until in the 18th century, and each phase of development shows important works. The stalls in the Great Church at Dordrecht (Fig. 286³⁴⁵) were constructed in 1538 - 1542 by Jan Terwen (Jean Terwenne); they combine with all the charm of the early Renaissance a very clear architectural elevation, and they have an unsurpassed perfection in execution. As a type of a further step in development may be designated the stalls in the City Hall at Nymwegen³⁵⁵ of 1555, though serving a secular purpose --; in place of pilasters occur Doric half columns. The youthful charm of the Dordrecht stalls has disappeared there, the form treatment is severe and dry. Freer and richer are the beautiful stalls in the Church of S. Martin at Ypres (1598²⁵⁶), executed by Taillebert from Ypres, in the Church at Loo and in that at Nieuport; the two last are very similar; the ornament begins to become Barocco. The Barocco enhances the magnificence to the limit of the possible; all forms become massive; twisted columns wound with flower

wreaths rest on projecting consoles and support other consoles, that receive the cornice; the columns are replaced by hermes forms and even by figures, which have no connection with the construction. (Fig. 287 ³⁴⁶). The panels of the rear walls also receive bold reliefs. On the stalls of the Church at Woun ³⁵⁸ are niches in the rear walls between massive columns, in which stand statues of about two-thirds life size. It must not be difficult to find in Italy parallels to many of these stalls.

Stalls equally grand as those in the Netherlands scarcely occur in Germany. In some of the best are undeniably found Netherlandish influences. This is first true of the beautiful stalls in S. Michael at Munich (1589 ³⁵⁹), that were certainly not designed by Wendel Dietrich, who constructed them. Likewise the splendid stalls at Wettingen in Switzerland may I refer to Netherland rather than Italian prototypes. Of simpler works, the Brendel's choir stalls in the Cathedral at Mentz are one of the best. In the 17th century, magnificence also increases in German choir stalls, unfortunately often at the cost of clearness in composition. The choir stalls at Carthaus in West Prussia (Fig. 288 ³⁴⁸) have in the south a parallel in those at Buxheim near Memmingen; on both, the supports of the rear wall are replaced by projecting ornamental forms, that scarcely rise from the unquiet decoration; a restless & glimmering wavers in the entire appearance.

Note 347. Ysendyck. Pl. 17.

Note 348. From a photograph.

Note 349. From Clemm. I. Pl. 6.

Note 350. From a photograph.

Note 351. From Heise. Bau- und Kunst-denkmäler der Provinz Westpreussen. Danzig.

Note 352. From Friesenegger, J. M. Die Hauptaltäre der St. Ulrichskirche etc. Augsburg. 1888.

Note 353. Ysendyck. Tabernacle. Pl. 1.

Note 354. From Fritsch.

Note 355. Ysendyck. Stalles. Pl. 3.

Note 356. The same. Pl. 4.

Note 357. Deutsche Renaissance. Abt. 59.

Note 358.

Note 358. See the same. Pl. 5.

Note 359. *Die Kunstdenkmale des Königsreichs Bayern etc.*
Vol. 1. Pl. 164. Munich. 1892 - 1895.

124. Altars.

The late mediaeval form of the altar is that with folding wings. A shrine on a low pedestal, the predello, contains figures of saints or groups from the history of the saints; (this especially in Flanders and on the lower Rhine); Sometimes figures also stand at both sides of the shrine on projections like consoles. The shrine can be closed by single or double pairs of wings. The wings bear paintings, that almost always relate to the legends of the titular saint. The Renaissance likewise transformed the altar with wings into an architectural structure. This architectural change was never carried out with entire consistency in the German Renaissance; but we indeed find scarcely architectural altars built in churches of the Italian and Italian-like tendency in style.

The development then begins with the introduction of Renaissance motives in the decoration of the altar shrine. We find this on many altars in Flanders and also on the lower Rhine³⁶⁰; we note it on the altar of the miners in Annaberg³⁶¹; on the altar of S. Rochus' Chapel in Nuremberg (Fig. 12) and elsewhere. On the altar of S. Johann in Kalkar (Fig. 289³⁴⁹) the general form of the shrine is still Gothic, all ornament being Renaissance, on the contrary, one of the maturest beauty. Still late and in the year 1572 was erected in the upper Parish Church at Ingoldstadt a great winged altar from designs by Hans Mielich.³⁶³ The elevation of the shrine is rich, yet still clear; the crowning part mingles the forms of a Renaissance passing into Barocco with late Gothic details into a splendidly fanciful general effect; the forms of the wrought iron work are executed in monumental size.

Note 360. See Ysendyck. *Retable. III: Sculpture, 23; further Clemm. Vol. 1. Pls. 5, 7.*

Note 361. *Steche. IV. Appendix 10.*

Note 362. *Ewerbeck.*

Note 363. *Die Kunstdenkmale des Königreichs Bayern. Vol. 1. Pl. 9. Munich. 1892 - 1895.*

Altar wings could be added, so long as the architectural treatment of the altar was not extended to receive columns; when this followed, they must be omitted. They are already wanting on the main altar at Annaberg (Fig. 15, 1522). But the width beyond the predella peculiar to the altar with wings is retained, and it also was not abandoned later. All principles of composition of the German Renaissance altar are already given in this early work. The typical ground form is common to the South and the North. It was endlessly varied in details. In place of representations in relief within the shrine already appear in the early period of the 16th century altar paintings (Fandau altar by Albrecht Dürer, altar by M. Weselen in the upper Parish Church at Ingolstadt); about the end of the century, they become the rule.

The altar then indeed received the form represented in Fig. 290³⁵⁰), on which the external intercolumniation is not closed. Statues were placed in this open space. The outer columns are frequently omitted. The figures then either stand entirely free, or above them projects a form like a horn, so that they appear to stand under the canopy. This upper addition is variously modified. The high altar of the Church in Zuckau in West Prussia (Fig. 291³⁵¹), a good Danzig work from the beginning of the 17th century, already has a tabernacle; the elevation is rich; but the masses are not detached from each other.

In the great Jesuit churches the elevations of the altars were increased to colossal dimensions. Very beautiful is that of the Jesuit College in Cologne; less successful is the high altar in S. Michael in Munich. The three chief altars of S. Ulrich in Augsburg (Fig. 292³⁵²), which were constructed between the years 1603 and 1608 by Johann Degler and Elias Greuter from Weilheim, are scarcely excelled in free grouping and elegant elevations.

Such a loosely connected elevation as that of the altars of S. Ulrich presumes wood as the material; the composition must be more intimately connected for altars of stone. Richness in arrangement was not then excluded, as proved by the splendid altar of the Palace chapel in Aschaffenburg, or by that

of the Agnes Bernauer Chapel in Straubing; but in general the material required simpler treatment. The side altars in S. Michael in Munich, those in Salzburg Cathedral and others are simple columnar shrines.

The altar elevation of the German Renaissance was developed from the Gothic altar with wings under the influence of the Italian motive of the shrine. It would be attractive to follow out the contemporary relation of both motives in the course of the development. Unfortunately the material for a successful pursuit of this investigation has not yet been collected.

125. Tabernacles.

In the middle ages the sacred host was not kept on the high altar, but was preserved in a separate receptacle, the tabernacle. Gothic tabernacles are either niches in the wall of the choir, enclosed by architectural motives and closed by an iron grille, or they are tower-like structures. Also during the Renaissance period were produced isolated tabernacles. The most important is that in S. Leonard at Egan in Belgium; (Fig. 293 ³⁵³); it was erected in 1552 by Cornelius Floris (de Vriendt) from Antwerp. The Gothic motive of the high spire is happily translated into the Renaissance. The elevation is subdivided clearly and the formal treatment is excellent. The tabernacle in Ueberlingen of 1611 (Fig. 274 ³⁵⁴), three light porticos above each other is well arranged in diminution, and it is a remarkable work of the late German Renaissance. One should notice the side niches with figures in the wall, taken from a time, when it already had its normal place on the high altar.

126. Pulpits.

The motive of the composition of the pulpit is transferred complete from late Gothic; the Renaissance did not change it; this treated it only in details. The German pulpit is always attached to the wall or to a pier of the church, a podium with parapet, either corbelled out or supported on a column, to which a stairway ascends. Over the pulpit is a sounding-board, usually crowned by a fanciful structure.

Already in 1526 under Albrecht von Brandenburg, the Cathedral in Halle received a pulpit in the style of the early Ren-

Renaissance. The design is not clearly expressed in the abundance of small motives, but much is charming in the details. On the railing of the stairway and of the pulpit are placed the relief figures of the four Evangelists and of the four fathers of the church. These, and sometimes even the entire series of the Apostles, are found on many pulpits. Clearer is the subdivision on the pulpit of the Church of S. Maria in Zwickau of the year 1538, a work of the Saxon school. The type of the developed Renaissance is shown by the pulpit of the Church of S. Peter in Rostock of 1588 (Fig. 295 ³⁵⁷). The columns are here replaced by a figure of the Apostle Peter. Figures as supporters of the pulpit are also found elsewhere. The typical form is now frequently varied in details, and it also appears on the pulpits, that just the always repeated use of a motive charms the imagination and always brings to light new and original solutions.

I select a few from the great multitude; S. Jürgen in Wismar (1606 ³⁶⁶), without pier, broad and massive, very Barocco in details; S. Martin in Bremen (after 1600), without pier, graceful and with rich carving, allied to the sculptures of the Gildenkammer; S. Andreas in Hildesheim (1642 ³⁶⁷), generally very effective, without projection; the Foundation Church in Aschaffenburg (1602 ³⁶⁸), German Barocco, very richly and splendidly executed in stone; S. Michael in Lüneburg (1602 ³⁶⁷), the figures by an imitator of Jacopo Sansovino. To the Netherlandish series belongs the pulpit in the Cathedral of Treves by Ruprich Hoffmann in 1570, the elevation clear and firm, the detail in the so-called Floris' style. All are surpassed in the grand elevation of its sounding-board by the pulpit in the Cathedral at Herzogenbusch (about 1570; Fig. 296 ³⁶⁸), perhaps a work of Jan Termens.

Note 364. From Heise. Bau- und Kunst-denkmäler der Provinz West-Preussen. Vol. 2. Danzig.

Note 365. From Ysendyck.

Note 366. Deutsche Renaissance. Abt. 59.

Note 367. Blätter für Architektur und Kunsthandwerk. Jahr. 2. Pl. 47.

Note 368. From the same. Pl. 8.

Note 369. From the same. Jahr. 5. Pl. 83.

127. Organs.

If for pulpits the motive is always the same, always to be worked out anew, then the elevation of the organ presents the possibility of the most diverse combinations. But a limitation occurs therein, that in the pipes must be employed materials of given sizes, forms and color; therefore the same motive recurs again on the different parts of the elevation. The earliest organs are that in the Fugger Chapel at Augsburg, (1512; Fig. 13) and the one in the Cathedral at Constance, (Fig. 281), whose arrangement is indeed no longer the original one. A beautiful organ from the 16 th century is possessed by the Church of S. George in Nördlingen.

In the beginning of the 17 th century, organs attained great dimensions. The organ in the Church of S. Maria at Thorn (1609; Fig. 297 ³⁶⁴) is distinguished by its clear and yet rich arrangement, but is not one of the largest. Very picturesquely grouped is the organ in S. Stephen at Tangermunde (1624). The most important must be that of the Cathedral at Herzogenbusch. ³⁷³

Note 370. See Ewerbeck.

Note 371. The design for this organ is preserved in the Museum at Basle.

Note 372. From Blätter für Architektur und Kunsthandwerk. Jahr. 3. Pl. 94. This is also the tomb plate.

Note 373. See Ewerbeck.

The frequent combination in Protestant churches of the altar, pulpit and organ in one group has not found entirely satisfactory solutions.

128. Baptismal Fonts.

Fonts, baptisteries and holy water stoups seldom found full development in the German Renaissance, of which is capable the beautiful motive of a basin standing on a base. The material there from ancient times is bronze or stone. Some beautiful works in the first material are possessed by the Netherlands. The font in Notre Dame at Diest (Fig. 298 ³⁶⁵) rests on a marble support, an original composition of the early period. More important is the font in the great Church at Breda (Fig. 299 ³⁷⁰). The tall cover, that is suspended from a wr

wrought iron arm, unfortunately has been deprived of its figure ornament. The execution in stone requires a bolder treatment of the base. Good examples are at Marktbreit in Franconia, in the lower Parish Church at Ingolstadt (1608), in the great Church at Emden, in the Cathedral at Güstrow and elsewhere; yet in perfected treatment they do not equal other articles of equipment in the church. Of holy water stoups, none in Germany actually from the time of the Renaissance is known to me.

129. Tombs and Memorials.

With the equipment of the churches are to be reckoned finally the tombs and memorials. Even if they serve no liturgical purpose, they frequently distinctively influence the general appearance of the interior of the church. Moreover among these monuments are many prominent art works. The tomb affords the highest problem for decorative sculpture.

The middle ages recognize as the chief types of the memorial the sepulchral plate (memorial brass), the elevated tomb, and the memorial. On the differences and the relations of the sepulchral slab and the memorial, Alfred Schröder³⁷⁵ has published a fine investigation, on which are based the following statements. The original memorial from the early middle ages onward was the sepulchral plate, which was inserted over the grave in the floor of the church or the cloisters, and it bore the arms or the image of the deceased. The representation was either merely incised in outline in the plate, or it was executed in relief. The location of the plate on the floor permitted no high relief; yet it passed to such already about the end of the 11th century. But men could no longer simply inlay such plates in the pavement; they must be raised above it. In such manner, men came to the so-called elevated tomb, where the slab rests on a rectangular substructure, or the slab was laid on isolated supports.

Note 374. From Blätter für Architektur und Kunsthandwerk. Jahr. 8. Pl. 34.

Note 375. Die Monumente des Augsburger Domkreutzganges. Jahrbuch des Historischen Verein Dillingen. XI. p. 83 et seq.

But the origin of the memorial was different. It was orig-

originally merely a memorial of a pious foundation, and the representation originally had no relation to death and life, but was merely a memorial object. The designation of memorial (cenotaph) is thus but inappropriately applied to these early memorial slabs. Yet in the course of time there result relations with both, which follow from the burial of the founder in the vicinity of the memorial slab. Sometimes sepulchral slabs and memorials occur beside each other; sometimes the sepulchral slab is not let into the floor, but is placed upright on the wall like the memorial; occasionally the memorial takes its place.

At the beginning of the Renaissance, the tomb and memorial no longer have different types of form, but they differ only by the objects represented; on one is the image of the deceased, on the other being a memorial figure, Maria with the Christ Child, the Man of Sorrows, the Crucifixion; there is frequently the founder in prayer before the Son of God, whether alone or with his family, indeed under the protection of his patron and other saints.

We have here to consider the tomb soon merely their formal side. The sepulchral plate generally still occurs, at least in the early period. The composition differs but little from the late Gothic. The border is occupied by the inscription. In its place already early occurs ornaments. On the surface the deceased is represented standing; the cushions under the head are found but exceptionally. He stands beneath an arch indeed or under a shrine.³⁷⁸ We find this in a very undeveloped form on the sepulchral slab of Peter von Altenhaus, who died in 1513, in S. Jodok at Landshut. Besides sepulchral slabs occur bronze plates. Some of the best come from Vischer's foundry in Nuremberg; two very beautiful examples are found in the Palace Church at Aschaffenburg; a sepulchral slab and a memorial of Albrecht von Brandenburg (Fig. 300³⁷²). I further recall the works of Cordt Mende in Lübeck and the beautiful sepulchral slab of Gottfried Werner von Zimmern in Messkirch³⁷⁹ by Pankraz Lebenwolf from Nuremberg. In Saxony incised bronze plates are common. Their designs do not differ from those of the relief slabs. Beautiful examples are

found in Freiberg in the Hartz Mountains and in Meissen.

Note 376. From Deutsche Renaissance. Abt. 59.

Note 377. From Heise. Bau- und Kunst-denkmäler des Provinz Westpreussen. Vol. 2. Danzig.

Note 378. See Die Kunstdenkmale des Königsreichs Bayern e etc. Vol. 1. Pl. 70. Munich. 1892 - 1895.

Note 379. See Kraus, F. X. Die Kunstdenkmäler des Grossherzogstums Baden. Vol. 5. Pl. 4. Freiberg-i-B.

For all these slabs is previously given the motive, and their merit only lies in the good arrangement in detail and in the care for their development in form. Very important is the correct size of the figure; this is not always found. The figure on the beautiful plate by Labenwolf in Messkirch is too small and the surface is too broad; the space seems vacant.

On many early sepulchral slabs the deceased stands in a niche, or at least beneath an arch. It is only a step from this arrangement to a shrine. That inexhaustible motive found acceptance quite early in tomb sculpture. Peter Vischer's tomb of Friedrich the Wise in the Palace Church at Wittenberg (15 (1527; Fig. 301 ³⁷⁴) has a monumental effect, based less on the proportions than on the good graduation of the relief.

The motive was then enriched and extended in various ways. On the memorial of Count Wilhelm von Zimmern in Messkirch ³⁸¹ by Wolfgang Neidhard from Ulm, the predella has side projections, on which perforated ornament rises beside the pilasters. Then occur figures beside the shrine. (Fig. 302 ³⁷⁶); also niches are arranged beside the middle part; the upper termination becomes richer; the memorial is in two stories and finally becomes a show piece in four divisions, that sometimes occupies the entire height of the church. In the development of memorials appear many suggestions of the altar; indeed they cannot be entirely separated.

Note 380. From a photograph.

Note 381. See Kraus. Vol. 1. Pl. 5.

A series of the best were executed by Loy Hering from Eichstatt. Simply in three divisions is the memorial of the knight Johann von Eltz and his wife (1548 ³⁸²) in the Carmelite Church at Boppard; the middle panel contains a relief of the

Baptism of Christ; in the side panels kneel the praying figures of the knight and his lady; the ornament is magnificently treated. Entirely Italian is the stately memorial of Bishop Petrus Kostka in Kulmsee (Fig. 303³⁷⁷); the sarcophagus placed in the middle with the recumbent figure of the deceased does not occur on German tombs within my knowledge, but is almost the rule in Italy. Among German tombs is a series of the best in the Palace Church at Pforzheim. Very beautiful is the Tomb of Duchess Anna Ursula Wilhelmine von Braunschweig (1601; Fig. 304³⁸⁰) in the Church at Crailsheim; it already belongs to the beginning Barocco, but is splendidly executed, and also the figure of the deceased is very expressively treated.

Note 382. See Kraus. Abt. 50. (This is probably a reference to Deutsche Renaissance. Abt. 50).

In the great churches of northern Germany are found numerous memorials of very rich elevations, that do not rest on the floor, but are suspended on the walls or piers. The support, from which the memorial rises, is developed as a suspended triangle with a wide top. First see Fig. 302. Among the very large examples, that of Senator Hermann Müller (1626) in S. Martin at Bremen (Fig. 305²⁸³) is one of the most splendid; the elevation in several stories is rich and animated in movement; the proportions are very good; different colors of marble and partial polychromy enhance the effect. Yet richer and overloaded in Barocco, but with refined treatment of forms, is the memorial of Provost Otto von Dargeloh (died 1625) in the western transept of the Cathedral at Münster. Those highest in rich and free grouping are those executed by the Magdeburg master Bastian Ertle in the early part of the 17th century in the Cathedrals at Magdeburg and Halberstadt (Fig. 306³⁸⁴). The memorial of Bishop Venemar von Aschebroch und Malenberg in the Cathedral at Münster with the representation of the Scourging of Christ is very skilfully executed in the wildest Barocco.

Note 383. From Deutsche Renaissance. Abt. 34.

Note 384. From a photograph.

The elevated tomb is not entirely wanting, but is rare.

Further transformations of the type cannot be entered on here.

The elevated tomb is not entirely wanting, but is rare. In the foundation church at Tübingen, the two high tombs of duchess Dorothea Ursula and of duke Louis are good works of the late 16th century, yet without higher importance. Likewise the double tomb of the electors Joachim V and John Cicero in the cathedral at Berlin by Peter Vischer are not counted among the best works of the foundry. Very important is the cenotaph of Louis the Bavarian in the Frauenkirche at Munich,³⁸² cast in 1622 by Dionysius Frey after designs by Peter Candid. On the tomb of emperor Maximilian in the Court church at Innsbruck is the great idea of representing the emperor in an assembly of his ancestors, and is scarcely injured by the faulty execution; but one believes that he should regard the entirety and not the separate figures. The same is true of the series of dukes of Wurtemberg in the palace church at Stuttgart. On the contrary the general monument of the Saxon electors in the choir of the cathedral at Freiberg, designed by Nosseni, is equally important in design and execution; it is built in two orders; in the lower are the kneeling figures of princes and princesses, in the upper being prophets; beside the altar below are allegorical figures of Christianity and Justice, above being Hope and Faith; quite at the top is a stucco relief of the last judgment. The figures as well as the ornaments are finely executed.

Note 38. *Kunstdenkmale des Königreichs Bayern etc.* Vol. I. Pl. 144. Munich. 1892-1895.

Chapter 20. Ornament.

130. Survey.

A thorough illustration of the ornaments of the German Renaissance lies outside the plan of my work. Here will be given only a brief survey. A history of the German Renaissance ornament is not yet written; yet at least Lichtwark has given a basis for it in his book on engraved ornament.³⁸⁷ He also gives a nomenclature for the different species of ornament, that I have adopted with some variations.

Note 386. From Ysendyck.

Note 387. From Lichtwark, A. *Der Ornamentstich der deutschen Frührenaissance* etc. Berlin. 1888.

A systematic treatment of the objects will thereby be made more difficult, since the categories frequently pass into each other, and the separation cannot avoid caprices.

The starting points from which the Renaissance ornament came to Germany are there named for the German Renaissance; upper Italy, France and Burgundy; for the buildings of the German Renaissance lie entirely in the domain of ornament.

131. Scroll Work.

The first ornamental form of the Renaissance, that entered from Italy, is the scroll work or arabesque. It occurs in Italy as purely plant ornament, but is also permeated by animal or tectonic elements. The plants, that give the motives, are numerous. In the first line stands the acanthus, in the Renaissance being always the soft-leaved type, then the vine, fig, white bryony, ivy and others. The forms are always conventionalized. The development of the scrolls and leaves is either from a vertical axis of symmetry, or it moves in a series of spirals. The plant stem is termed the middle axis, and not seldom is interrupted at suitable places by forms like vases, indeed also closed above or below. In the Tuscan as in the better Venetian ornament predominates the pure plant form; in the Lombard not only the stem but also the scrolls are interrupted by art forms or end in wide volutes. Scrolls occur everywhere, from which come human or animal half figures. Cupids, birds, lizards and other animals generally climb around in the scrolls. In the composition more regard is indeed paid to filling the surface, but yet more to beautiful and elastic lines, not only

in the spirals of the scrolls, but also in the movement of the leaves, and ugly bends as well as hard breaks in the lines are carefully avoided. The composition is calculated for execution in low relief.

Germany and Netherlands adopted scroll work with all these peculiarities; but only the Flemish Renaissance approaches Italian or French models in freedom of the course of the lines, in graduation of the relief and perfect execution. (Fig. 307)³⁸⁶ It likewise knows how to pleasingly treat the acanthus, although in pattern form. A characteristic is the bold projection of the separate leaves from the delicate relief, whereby piquant effects of shade are produced.

In Germany the style of the ornament changes just at the first adoption, and local differences make themselves felt early. To thoroughly characterize them in a limited space is impossible.

Renaissance ornament first finds acceptance in Augsburg and extends from thence into southwest Germany. Soon Basel besides Augsburg becomes a second centre. Contrasted with Italian ornament all forms are broader and heavier; the scrolls no longer curve in large and delicate spirals, but become bold and capable of resistance, and they seldom have more than one turn. Likewise to the purity of line is not devoted such great care as in Italy. Further, the ornament is seldom purely plant forms; beginnings and endings as intersections, are capriciously shaped as vases, dolphins, cornucopias or volutes. A thorough study of nature is lacking, such as are always to be found in Italian scroll ornament. The acanthus is treated entirely in pattern forms when executed in relief, and the delicate and elastic eyes become heavy and fleshy leaves without movement. (Fig. 308).³⁸⁸ Besides the acanthus also continually occur other leaves in the ornament; most common is a trilobed leaf, termed a fig leaf.

Note 388. From a photograph.

The South German school is allied to the Saxon. To its connection with Lombardy I have already referred in Arts. 31, 32. Its ornament is wrought with visible love, but is involved in the course of the lines, and is often feeble in the details. Some rises to a freer treatment, thus the ornament on the stairway door of the Dresden palace.

From South Germany Nuremberg is another centre. Here Peter Vischer first employed pure Renaissance ornament. It is always very carefully modeled; the drawing is assured; but the motives are little. The small leaves of the acanthus have no deep incisions with Vischer, their ends do not curve, but sometimes end in little volutes. Also the ascending ornament on pilasters is composed of little motives. (Figs. 309, 310).³⁸⁹ The father's style was also retained by the sons. Peter Flötner on the contrary shapes the scroll work with tolerable freedom, as the frieze in the Hirschvogel hall shows; one recognizes the study of Italian models.

Note 389. From *Blätter of Arch. und Kunsthandwerk*. Year 3. Plate 9.

The Augsburg, like the Nuremberg relief is kept in moderate relief and has a rather flat effect. In Saxony the relief is stronger.

In Netherlands, besides the very graceful Flemish ornamentation, there prevails a somewhat dryer tendency. Favored are medallions with heads in full relief as middle pieces of panels, whose remaining surface is filled with scroll work. (Fig. 311)³⁹⁰ If the foliage in this ornament develops more broadly than in the more delicate Flemish, still the execution always remains careful, and certain peculiarities of the formel and technical treatment are common to both. The same style extends on the lower Rhine. Splendidly drawn ornament is also found in Westphalia; besides the frequently mentioned wainscoting in the chapter hall of the cathedral at Münster and that of the Fredens hall and the choir stalls of S. Ludiger (Fig. 312) are to be mentioned.³⁹¹ The ornament is freely arranged in the space. Besides the very graceful foliage occur coarser forms in the dolphins and the broad volutes. To the Rhenish-Westphalian circle of forms also belongs the beautiful door of a case in the Dresden Museum of Art Industry. (Fig. 313).³⁹² The Rhenish-Westphalian ornament has small forms; the distribution on the surface is uniform and abundant; the relief is bold; it is drawn with greater certainty and splendidly carved. In lower Saxony the forms are broader, and the course of the lines less elastic.

Note 390. From *Ysendyck. Sculptures*. Plate 12.

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Note 391. From *Deutsche Renaissance*. Part 38.

Note 392. From *Blätter für Arch. und. Kunsthandwerk*. Year 5. Plate 88.

132. Grotesques.

The grotesque is a complex sort. The limit of expression to ornaments, in which tectonic motives, human figures and animals, whether in natural forms or decoratively transformed, as well as naturally represented plants, appear beside the scroll work as of equal value. A fixed limit for this cannot be drawn. The style of grotesques is connected with the mode of their execution; by nature they are painted ornaments. As the translation of scroll work from relief to the flat in intarsias requires certain modifications in style, so also the evolution in color brings with it one differing from the relief style; the proportion of the ornament to the ground is freer, the elevation may be looser. The grotesque can pass beyond the limit of pure ornament, when it expresses the definite idea, that certainly is not real, but is taken from a cheerful fairy world.

The beginnings of grotesque painting lie in antiquity. The grotesques of the 16th century relate to the impulses, which an artistically orientated time received from the recently discovered paintings in the Baths of Titus. Raphael gave the highest examples in the Loggias just at the beginning; the development proceeds therefrom in a descending line. Giovanni da Udine and Pierin del Vaga adhered to the style of Raphael; Giulio Romano employed in his Mantuan works the motive more freely; he gives more scroll work than architecture. Then follows the circle of the contemporaries of Vignola and of Vasari, of which Taddeo and Federigo Zuccary are particularly to be named as painters of grotesques. The chief works are the vineyard of Pope Julius and the frescos in Caprarola in 1560, and still quite late (about 1580) Poccetti painted the ceilings in the first corridor of the Uffizi in the same style. By the school of Vasari the circle of Italian grotesque painters is connected with those engaged in Germany. Ponzano, of whom we know little more than the name, must have worked here; Frederic Sustris was a pupil of Vasari, and Candid worked under Vasari in the Vatican (royal hall) and in the dome of the cathedral at Florence, according to von Mander. By this common school is expla-

explained the great resemblance of the grotesques in Bavaria to the Italian.

Note 393. From a photograph.

Note 394. From *Deutsche Renaissance* Part 21.

Note 395. From the same. Part 18.

Note 396. Bassermann, J. *Die dekorative Malerei der Renaissance am Bayerischen Hofe.*

The earliest grotesques in Germany are those in the palace at Landslut (about 1535-1550). (Art. 82, p. 111). The building was erected by a Mantuan; its decorative treatment likewise refers to Mantua. In the grotesques it is not difficult to see the imitation of the paintings of Giulio Romano, but the execution is dry and restricted.

A higher elevation was assumed by grotesque painting in Bavaria about 1570 in the painting of the Fugger rooms in Augsburg and the great buildings of William V and Maximilian I in Landslut and Munich. Here appear the pupils just mentioned of the Roman grotesque painter. Friedrich first led and later was Peter Candid; under these were engaged a great number of assistants, among these Ponzano, who had worked independently in Augsburg, and may have been the most important. The works are very uniform in style.

As parallels were mentioned the paintings of the villa of Pope Julius and of palace Caprarola. The distribution in general results from the subdivision of the walls and vaults; on the separate surfaces are placed polygonal or round paintings and the interspaces are filled with grotesques; the grouping has something accidental and is no longer as intelligible as in the Loggias; but the details are extremely charming. Unfortunately sufficient drawings are not at my command; I give therefore a portion of a ceiling from the Uffizi by Poccetti (Fig. 314)³⁹³, more for the harmony of the motives, than to show that of the composition. Poccetti composed the entire ceiling without any architectural subdivision, but not to the advantage of the general appearance.

In the German grotesques, as in Caprarola, the matter is to fill separate panels of architecturally divided ceilings and vaults. As for what concerns the beauty of lines in the ornament, the grotesques in the Fugger rooms at Augsburg are

the best among the German works; nearest them stand some in the Trausnitz. (Fig. 315)³⁹⁴ The ornament in the antiquarium and the grotto hall in Munich is somewhat pattern-like and drawn with less freedom. In the grotesques of the emperor's stairway in the palace at Munich the derivation from the Roman school is still easily recognized; but the ornament is overloaded and the course of the lines less graceful.

Grotesques in similar style are found in the Spanish hall of palace Ambras near Innsbruck. In those of palace Reigenburg in Steiermark German forms appear beside the Italian. But in the German Renaissance grotesques are but occasionally introduced.

Pure flat ornament are the arabesques. They came from upper Italy to Germany; Peter Flötner gives excellent examples. The importance of the arabesque in architectural decoration is not great; its use is almost exclusively limited to intarsias on doors and wainscots. The arabesque (Fig. 316)³⁹⁶ is a very strongly conventionalized plant ornament made perfectly linear and flat. It is effective by the beauty of the course of the lines and by the correct arrangement of leaves and flowers, and it is the more valuable, the more the course of the lines remains evident in rich combinations. In the last point it differs from the band and interlaced work scarcely occurring in architectural decoration, but whose principle is first recognized in the laborious following of the separate interlacings. Since the arabesque is merely a strongly conventionalized scroll work, it is conceivable that many transitional forms occur between the two (Figs. 317, 318).³⁹⁷ In the later time of the style band work obtains greater extension.

Note 397. From Deutsche Renaissance. Vol. 9.

134. Overlaid Ornament.

Besides scroll work and arabesques the German Renaissance makes extensive use of ornamental motives, that have no model in organic nature.

In the simplest form these are thin members cut out in geometrical patterns, that appear as if overlaid on the surface of the ground. The origin of this form of ornament must be sought in the cabinet or joiner's art. Sawed out and overlaid ornaments of this kind occur from the 16th to the 18th centuries. But the ornament found extended employment in stone construct-

construction, and since it sometimes has the appearance of an overlay fastened on with nails, it is named overlaid ornament fastened on. I retain the not entirely suitable name for lack of a better one. It sometimes occurs as pure flat ornament in intarsia.

The ornament is composed of surfaces limited by straight and curved lines connected by short pieces (Fig. 319).³⁹⁸ Since the surface of the ornament always retains a considerable width, rich combinations are excluded. If richer effects are desired, then overlaid ornament appears well in combination with arabesques. In Fig. 320 both forms approximate; the overlay is lightly and the arabesque is boldly treated. In Fig. 321³⁹⁹ they are contrasted; the bold overlay is enclosed by delicate and strongly animated arabesques.

Note 398. From *Deutsche Renaissance*. Part 3.

Note 399. From the same. Part 53.

135. Rolled Work.

Overlaid ornament is perfectly flat, although raised from the ground. But men did not stop in the development in a plane; but allowed either the ends to rise from the ground, or developed the ornament from two flat parts; thus it passes into the ornamental form of rolled work⁴⁰⁰ and the cartouche (Figs. 322, 324, 328).⁴⁰⁰ Both were not developed from overlaid ornament, but in their beginnings are older than that.

Note 400. From *Deutsche Renaissance*. Parts 2, 6, 9, Vol. 9.

Note 401. From the same. Part 23.

Note 402. From *Ysendyck*.

Note 403. From Koch and Seitz.

Note 404. From *Deutsche Renaissance*. Vol. 9.

Note 405. From the same. Part 1.

Note 406. Derl, M. *Das Rollwerk* etc. Berlin. 1906.

Lichtwark defines roll work as follows:- "It is the movement of the surface in a general form, as the spiral is that of the line." It is the conception of elasticity, that we place here as there in the special flexure of a free termination. So the rolled work is first in place, where free enclosings of a surface naturally result (Fig. 325).⁴⁰¹ But men were not satisfied with that, but increased the number of free terminations in a capricious way, to be able to roll them. Since this was easily effected at the edges of surfaces by incisions, rolled work

appears most commonly on enclosures. The cap of a doorway on the Otto Henry building of the Heidelberg palace (Fig. 327)⁴⁰³ is a characteristic example. The Italian Renaissance also knew rolled work and employed it in a similar way, even if with a different treatment of forms. (Fig. 330)⁴⁰⁴

136. Cartouches.

Its chief use was found by rolled work in cartouches. The cartouche is an ornamental product, that consists of two or more surfaces overlaid on each other. The surfaces are cut out like overlaid work; except that the ends of one are passed through the openings of the other. Fig. 326⁴⁰² is a very simple cartouche; the surfaces interlace but once. In Fig. 329⁴⁰⁵ the penetration is repeated and the impression is quite rich. The cartouch is also an enclosing motive in reality; it is not always conceived as such, and thus at the middle projects in relief a figure (Fig. 326), a head and the like. Wendel Dietterlein gives a series of such cartouches, that afford splendid evidence of his rich gift of invention (Fig. 331)⁴⁰⁸

Note 407. Lichtwerk. p. 18.

Note 408. Wendel Dietterlein.

If to the cartouche executed at a small scale, as in goldsmith's work (where further the material justifies its use), there cannot be denied charming effects sometimes, then its transition to great size always remains conceivable; for it does not permit a more refined treatment of form, and only too easily leads to strange extravagancies.

But just to this in a high degree corresponded the taste of the 16. th century. It was not only employed for animating surfaces, but even formed supports like cartouches (Fig. 332),⁴⁰⁹ which is already Barocco.

Note 409. From Deutsche Renaissance Part. 59.

In the later 16 th century extended from the Netherlands an art, rolled work and cartouches mixed with plant and even animal forms, which has recently been termed the Floris style. How far Cornelius Floris was really its inventor will not be investigated here; the hard forms of the rolled work also enter elsewhere into such combinations (Fig. 329). But in the Floris style one may speak of a fixed school type. It uses simple cartouches, which are animated by hermes, bands, festoons and other

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motives of details (Figs. 333, 335).⁴¹⁰ Also the simpler overlaid ornament is enriched in a similar way, especially in the Rhine provinces (Fig. 336)⁴¹¹; Indeed combinations arise, that approximate grotesques in appearance. (Fig. 334)⁴¹²

Note 410. From Ysendyck.

Note 411. From *Deutsche Renaissance*. Part 45.

Note 412. From the same. Part 42.

Soon after the beginning of the 17th century commenced the decay of the rolled work; from its dissolution proceeds the horrible gristle style.⁴¹⁵ It may suffice, if in this tendency I refer to Fig. 8/ and to Art. 18.

137. Trophies.

A panel ornament, that chiefly belongs to the early Renaissance, is the trophy. It is composed of arms, hunting equipment, musical instruments and other articles. Flötner has given magnificent trophies in the Hirschvogel hall in Nuremberg. (Figs. 337, 338).⁴¹³ Trophies have not been largely employed in the German Renaissance.

Note 413. From *Deutsche Renaissance*. Part 1.

138. Ornaments in Wrought Iron.

Wrought iron, that is employed for enclosure grilles of all kinds, has its own style of ornament. The Renaissance almost exclusively employed round rods. The small mass of the material compels linear composition, whether a system of spirals or of intersecting straight lines (Figs. 339, 340).⁴¹⁴ Where the lines touch, the rods are connected by rings; where they cross, they generally pass through each other. Such penetrations are also necessary with spirals, to afford protection against bending; then scrolls branch from the spirals. In order to not allow the ornament to appear too thin, certain points of the iron are forged broad, either in forms in the style of arabesques, (Fig. 340), or as leaves and flowers (Fig. 339). On the upper Rhine and in Switzerland occur grilles, that contain perspective representations of interiors or light halls. Good examples are found in the cathedral at Constance.

Note 414. From *Deutsche Renaissance*. Vol. 9.

Besides the strongly conventionalized iron works also occur such, on which the plant ornament is represented in a natural manner (Fig. 341);⁴¹⁶ they lead to the ostentatious pieces of

the 18 th century.

Note 415. Also for the gristle style reference is made to D Deri's work mentioned in Note 40., although I cannot follow the subtilties of his statements in all points.

Note 416. From Hirt, G. Der Formenschatz der Renaissance etc. Munich. 1894.

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